



**MONTHLY BULLETIN, MICHIGAN SOCIETY OF ARCHITECTS • MAY 1962 • 50c**

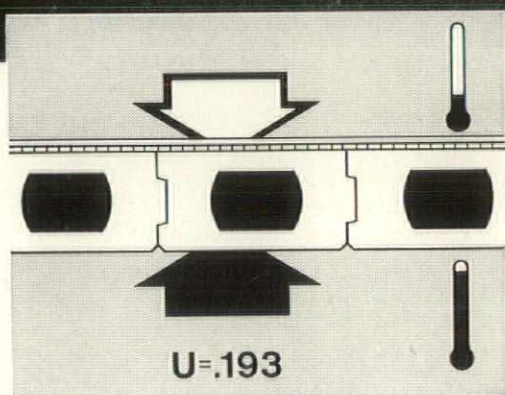
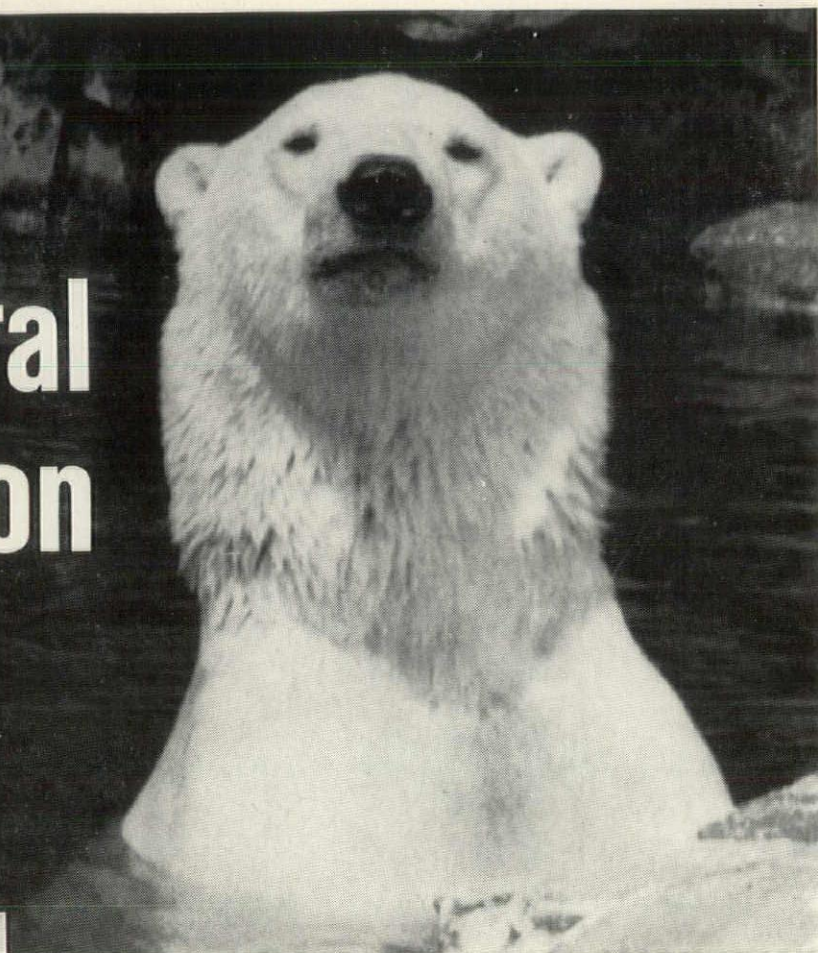
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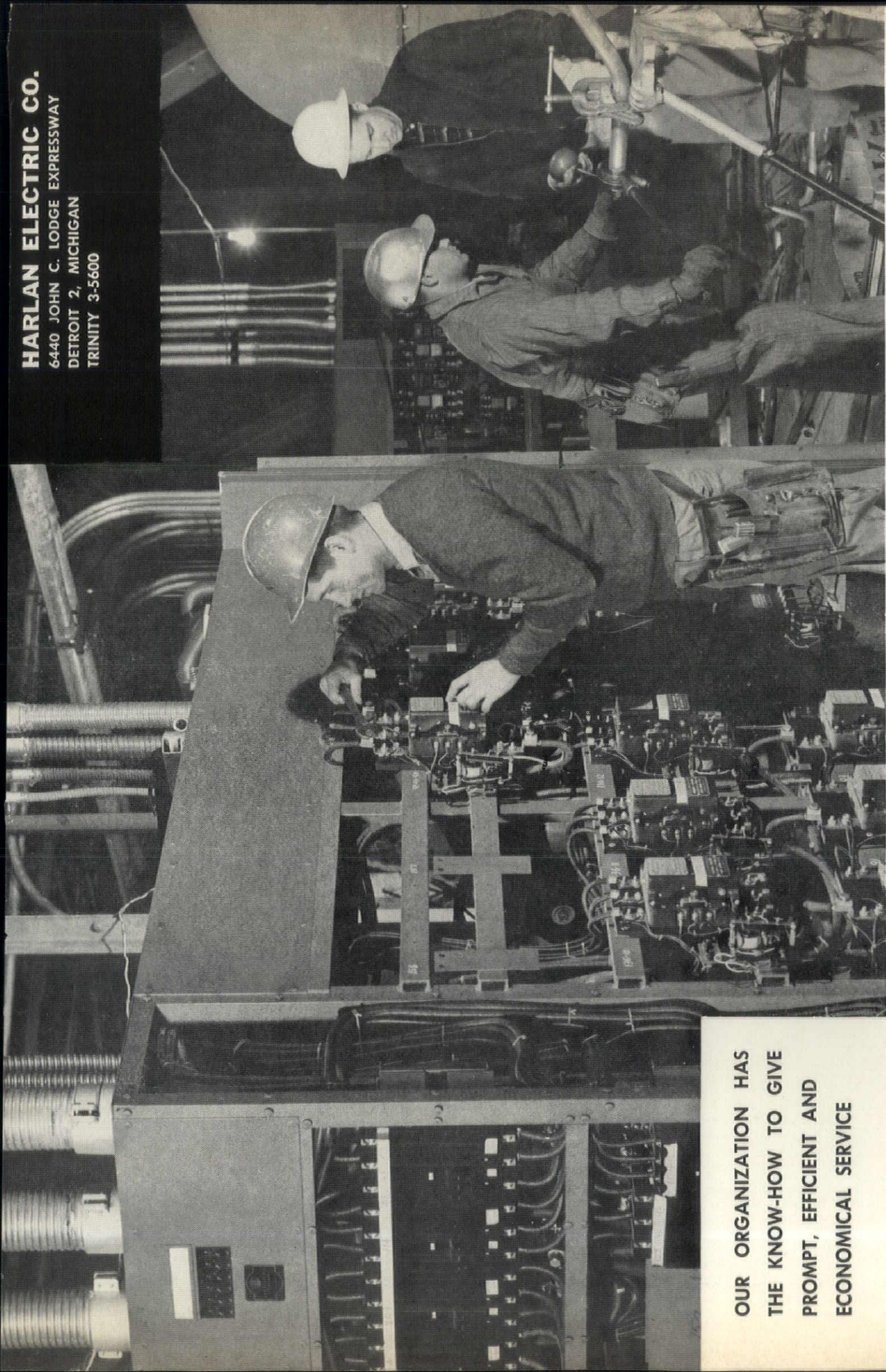
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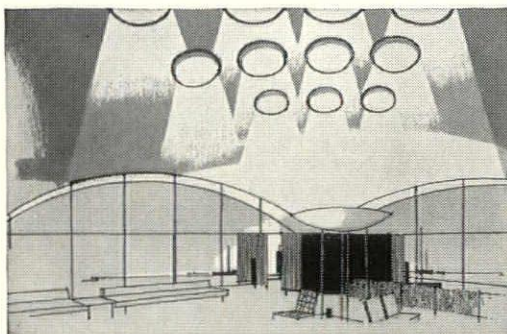


The best ideas are more exciting  
in **concrete**



Mount Clemens Federal Savings and Loan Assn., Mount Clemens, Mich. Architect: Meathe, Kessler and Assoc., Inc., Grosse Pointe Park, Mich. Photo: Baltazar Korab. Structural Engineer: R. N. McClurg Assoc., Inc., Consulting Engineer: Paul Weidlinger, General Contractor: Pulte-Strang, Inc.

## Soaring shell roof that lets the daylight through



Long span of concrete shell roof permits spacious, column-free interior, with ceiling 23½ feet high at the center. 21 skylights piercing the thin shell create dramatic light patterns.

They cast it in a single day for the new Mount Clemens Federal Savings and Loan Building. 52 truckloads of ready-mixed concrete placed in one continuous operation form the 96-foot-square roof of this spectacular new building. Four corner columns, flaring out to match the curve of the roof, provide its only support. The building rests on a raised platform faced with attractive precast panels made with white cement and exposed quartz aggregate. The spacious interior is enclosed by walls of aluminum and glass. Circular skylights molded right into the concrete roof admit complete daylight over the entire business floor.

The complete freedom of form possible only with concrete inspires architects everywhere to seek imaginative new designs for buildings of all types and sizes.

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## Letters

### BULLETIN:

Mr. James N. Rosenberg's critique, addressed to Mr. Louis G. Redstone, prompts me to respond to the last paragraph, which asks — "Have you seen paintings on glass, illuminated from behind, shown at art exhibitions?"

Two years ago, the Bloomfield Art Association was first to have a showing of Svea Kline's fused glass. Her "paintings" in glass, or as they are sometimes called — "gemmaux" — were hung in frames with electric lights behind, resulting in a delightful experience.

Even now, Svea and Stephan Davidek are engaged on a commission for a Flint client. Do hope the general public will have an opportunity to see it.

Betty Conn has a new (glass) concept in the Bloomfield Art Association current "Masters and Apprentices" exhibition. You can see it until April 23 at 1516 S. Cranbrook Road, our new headquarters. Do come.—BARBARA BROOCK, Bloomfield Art Association, Tel. 644-0866

### BULLETIN:

I read the Bulletin this morning and what a nice surprise. I find that in the list of Judges in the Sheetmetal Draftsmen Contest that I had become a member of the A.I.A. Upon slight meditation, I wonder, if I could become a member of the A.I.A. by the stroke of the pen, why not a "Fellow"? or why not go all out with something like this: Maurice V. Rogers, F.A.I.A., A.I.D., B.S., M.S., and Ph.D. (Piled higher and Deeper).

But sincerely Tal, after I get through paying the dues of The Builders and Traders Exchange, The Carpenter Contractors Association and The Associated General Contractors of America, I am

already not eating very well—and to think of trying to include the dues of the A.I.A., I shudder for Momma and the kids.

Tell the membership I am overwhelmed at the volume of Architectural Commissions that have been pouring into our office since this announcement.—MAURICE V. ROGERS, General Contractor (and Registered Architect)

### BULLETIN:

On March 5, 1962 I signed an opinion to the effect that medical doctors or osteopathic practitioners and other professionals who are licensed under Michigan law may form partnership associations under the provisions of Michigan law as administered by the Michigan Corporation and Securities Commission.

I am aware that this opinion is of great interest to the professions for many reasons, among which are income tax purposes. Because of this interest I am sending you a copy of the opinion so that you will be in a position to make its contents known to the recipients of your publication.—FRANK J. KELLY, Attorney General, State of Michigan

### BULLETIN:

Your March issue arrived with your delightful story and illustrations depicting the early history of the Virginia tidewater-country, and The Tides Inn at Irvington in particular.

You have the art of making history live and always with new emphasis on the unusual, so much that is new to me and most readers.

I once had the pleasure of meeting and entertaining the late Mrs. Woodrow Wilson at Mackinac. She was a guest on the great yacht of the late Fred Fisher of Detroit, with Mr. & Mrs. Jesse Jones. The yacht was anchored out in the Straits for several days.—W. STEWART WOODFILL, Chairman, Grand Hotel, Mackinac Island, Michigan. Winter Address: Scottsdale, Arizona.

### BULLETIN:

Your article on The Tides Inn in the March AIA was most interesting. As usual you have beautifully illustrated the article and I am looking forward to the next issue.

Our family has stopped at The Tides Inn and, of course, we are familiar with that area.—(MRS. N. McG.) M. LOUISE EWELL, Charlottesville, Virginia.

### BULLETIN:

You always do a great deal of historical research in connection with your visits to prominent resorts, and you always present these facts, as well as your own impressions, in a most interesting manner.

Tidewater Virginia has long been one of our favorite subjects. We are now looking forward to the May issue to find out more about The Tides Inn.—(MR. & MRS. W. C. L.) LOUISE AND LESTER HODGSON, The Parkstone, Detroit.

### BULLETIN:

The description and featuring of beautiful buildings interests me greatly. The one on The Tides Inn in your March issue especially claimed my attention.

In "Old Virginia Homes Along The James" by Emmie Ferguson Farrar you would derive pleasure from reading about Mt. Sterling near Providence Forge. This was the home of my early ancestor, Francis Jerdone, who also owned the now famous Farmington Country Club in Charlottesville, Virginia, which was designed by Thomas Jefferson.

"Potomac Landings" by Paul Wilstach and "Historic Houses of Early America" and "Early American Inns and Taverns" by Elise Lathrop are of great interest, too.

My niece, Mrs. Jefferson Davis, of Atlanta, was also interested in the March AIA.—(MRS.) MARIA JERDONE KIMBROUGH BACON, Memphis, Tennessee.

## Monthly Bulletin, Michigan Society of Architects, Volume 36, No. 5

including National

## Architect

### MONTHLY BULLETIN

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**OFFICIAL PUBLICATION** 5 AIA Chapters—Detroit, Western Michigan, Mid Michigan, Saginaw Valley, Flint Area; 3 Builders & Traders Ex-

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# Architecture To Remember

Early Americans, and other  
architectural oddities

From the book  
*Things That Go Bump  
in the Night*

Haunted Trails and Ghostly Tales  
By Louis C. Jones, published by Hill & Wang, New York



House at 66 Hancock East, in Detroit, has changed little since it was completed in 1891. Soon to come down to make room for Detroit's Medical Center.



Below: Noted artist, William A. Smith, of Bucks County, Pa., has caught the character of this old New Orleans home. It has been widely exhibited and admired. Title is "Annunciation Street."





# NATIONAL ARCHITECT

REG. U. S. PAT. OFF.

THE AMERICAN INSTITUTE OF ARCHITECTS has voted its first Architectural Firm Award to Skidmore, Owings & Merrill of New York, Chicago, San Francisco, and Portland, Oregon.

The award will be presented at the annual AIA Convention May 7-11 in Dallas. Skidmore, Owings & Merrill was selected by AIA's Board of Directors for maintaining a high standard of excellence that has distinguished its architecture over a wide geographical area and in many building types.

The firm received AIA First Honor Awards in 1952 for Lever House in New York, in 1956 for Manufacturer's Trust Company Fifth Avenue Branch in New York, in 1958 for Connecticut General Life Insurance Company in Bloomfield, Connecticut, and in 1961 for Pepsi-Cola World Headquarters in New York. Its most recent work has included the Air Force Academy in Colorado Springs, Colorado, and Chase-Manhattan Bank in New York.

Principals of the firm are Louis Skidmore, FAIA, Nathaniel A. Owings, FAIA, and Edward A. Merrill. There are also 17 active partners in its four offices.

The Architectural Firm Award was authorized by AIA in 1957, but until this year no recipient had been named.

PROF. L. ROBERT BLAKESLEE, AIA, of the University of Detroit, has been elected a Fellow the International Institute of Arts and Letters, of Geneva and Zurich—a very high honor indeed.

The late Eero Saarinen, FAIA, was also a Fellow of the organization.

Prof. Blakeslee was recently U. of D. representative at a seminar on Fallout Shelters held at the University of Michigan, in Ann Arbor.

THE LATE EERO SAARINEN, FAIA has been awarded the 1962 Medal of Honor of the New York Chapter of The American Institute of Architects: "Native of Finland, beloved citizen of the United States and of the world, noted son of noted father, and designer extraordinary of buildings in many lands . . ."

The Chapter also successfully supported recommendations to award The Institute's 1962 Gold Medal to the late Mr. Saarinen at the AIA Convention in Dallas in May.

REMEMBERING THE LATE HUGH FERRISS, FAIA, New York Chapter, AIA and The Architectural League of New York jointly sponsored a meeting recalling events during the life of Mr. Hugh Ferriss, FAIA, architect, artist, poet, author and friend.

L to R in photograph—Mr. Frederick J. Woodbridge, FAIA, President of the New York Chapter, AIA; Mrs. John Foster Leich, daughter of Mr. Ferriss, Mrs. Hugh Ferriss, and Mr. Robert W. Cutler, FAIA, League President.



AIA DOCUMENT OF THE MONTH FOR FEBRUARY, 1962—When the State of North Carolina put on a high-powered Trade Fair touting local products and the advantages of locating industry within its borders, the North Carolina Chapter, AIA was quick to seize the opportunity for attention of potential clients. An exhibit of local architects' work was produced, augmented by the pamphlet selected this month and by volunteer chapter members who attended the booth in order to answer questions.—CHARLES B. MARR, FAIA, Chairman, AIA Chapter Affairs Committee



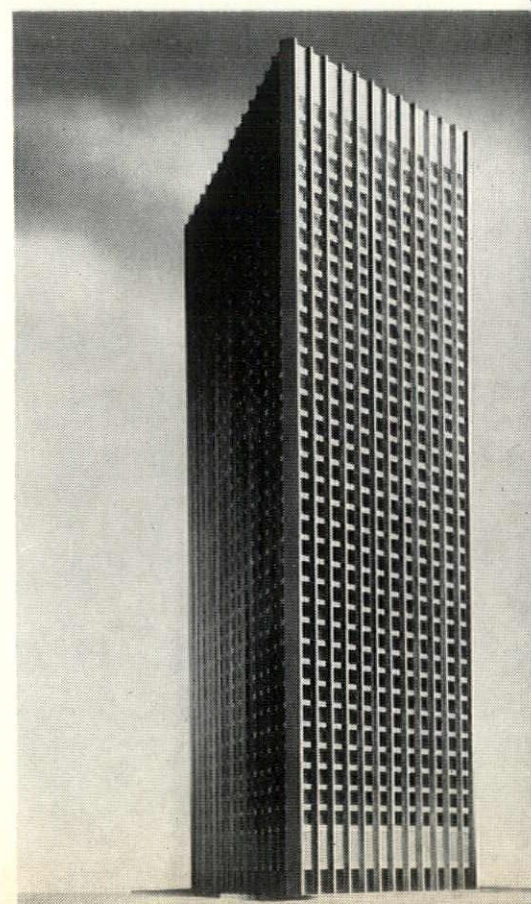
A team of French architects has been selected to receive the 1962 R. S. Reynolds Memorial Award for design of the Museum Cultural Center in Le Havre, France (above).

Named to receive the \$25,000 honorarium and an original aluminum sculpture symbolizing the sixth annual Award—largest in architecture—were Guy Lagneau, Michel Weill and Jean Dimitrijevic, principals in a Paris architectural firm bearing their names, and collaborating architect Raymond Audigier, of Le Havre.

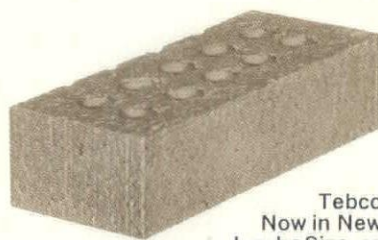
Model of 38-story CBS skyscraper, designed by Eero Saarinen before his sudden death September 1, 1961. This CBS headquarters building, scheduled for completion in 1964, will be erected on east side of the Avenue of the Americas between 52nd and 53rd Streets. The building will be a rectangular, free-standing, granite-clad, sheer tower rising 491 feet.

When Mr. Saarinen commenced work on the CBS skyscraper project he commented, "I am excited. The challenge here is a form that expresses the creative, dynamic spirit of electronic communications. The subject is not tame."

William S. Paley, Chairman and Frank Stanton, President of Columbia Broadcasting System, Inc., in a joint announcement said, "To be able to give substance to Eero Saarinen's imaginative and dramatic plans is a great source of pride to us. In our view this design gives expression to the worlds of communications and the arts of which CBS is so vitally a part. Aesthetically this building is most exciting."







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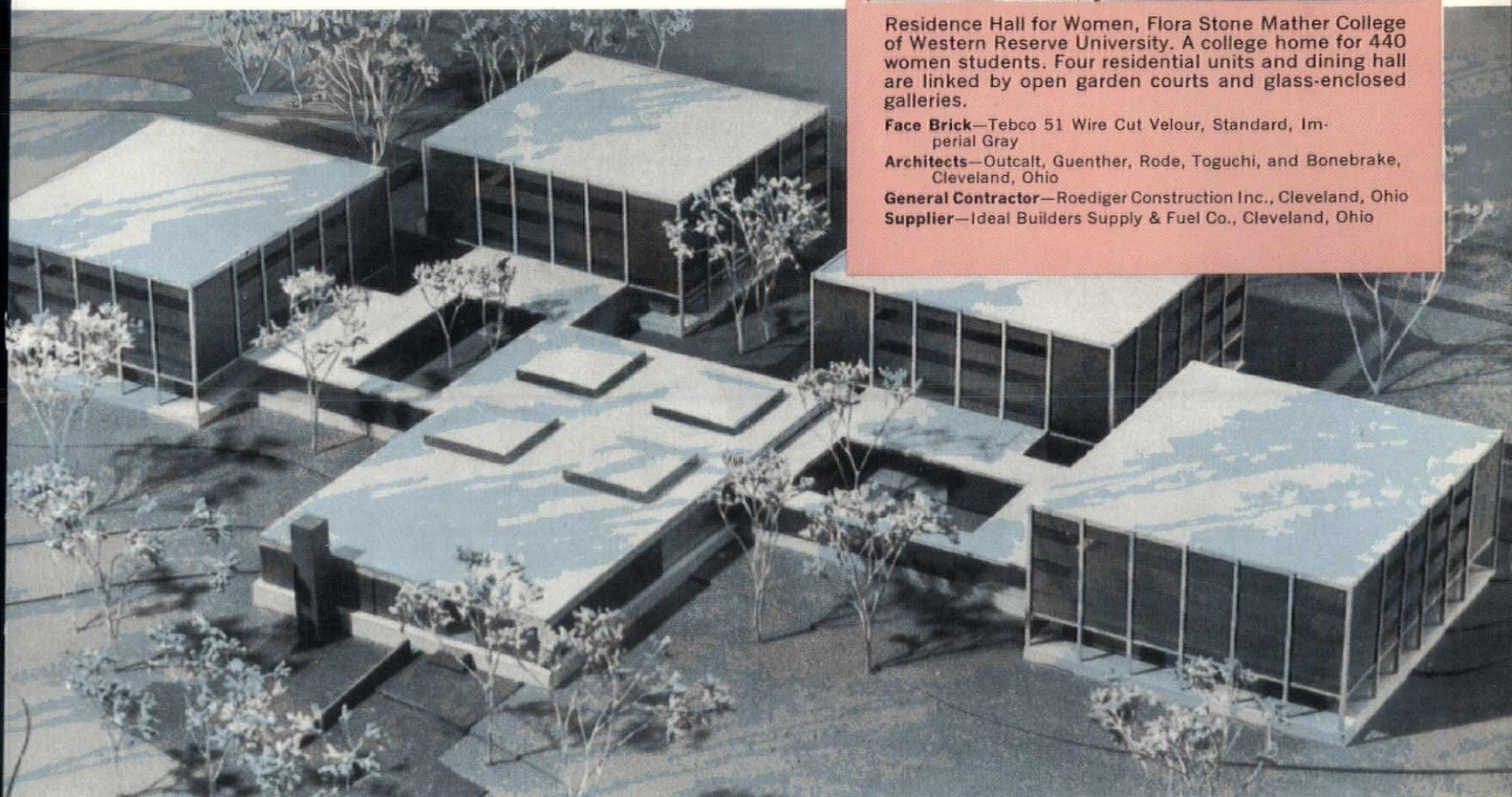


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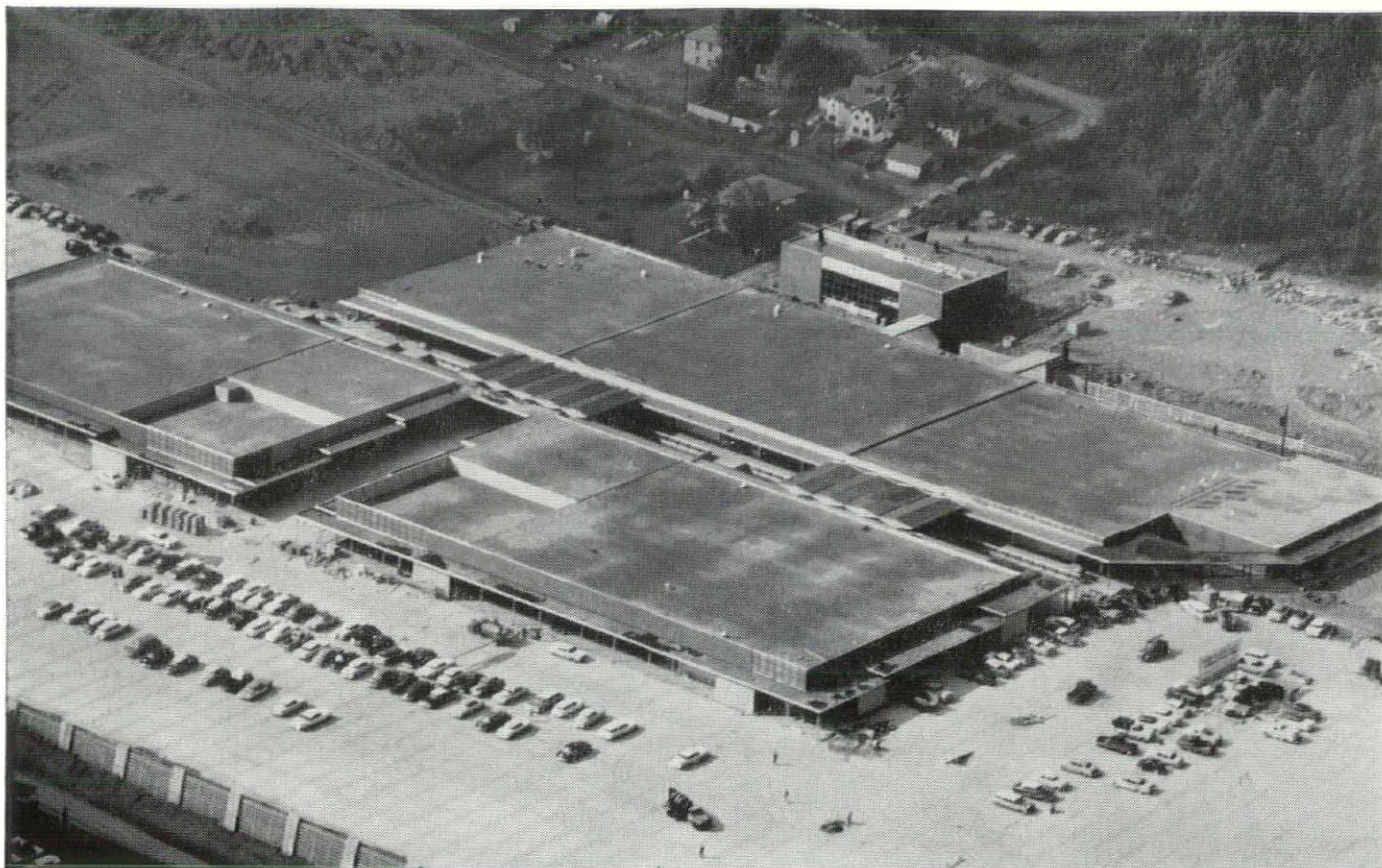


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Park Plaza Shopping Center, Little Rock, Arkansas. Architects: Groh-Withrow-Brueggeman.


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## MSA Forty-Eighth Convention

Total registration at the Michigan Society of Architects Forty-Eighth Annual Convention, at Detroit's Sheraton-Cadillac Hotel, March 28, 29 and 30, 1962, reached 1045. This was by far the largest in the Society's history.

At practically every session meeting rooms were filled to overflowing.

Society President, Charles H. MacMahon, Jr. presided at the Board Meeting, at the business session, and presented the awards.

Adrian N. Langius, FAIA, of Lansing, was nominated for AIA Director for the Michigan Region. Elected members of the Michigan Region Judiciary Committee were Clair W. Ditchy, FAIA (3 years), Peter Vander Laan (2 years), Clark R. Harris (1 year), and Auldin H. Nelson (alternate).

Lee Franklin Weinstock, a lady member of the press, of Detroit, won the trip to Bermuda for two, for her attendance at the products exhibits. Stanley Fleischer, AIA, won a marble-top table, donated by the Wheeling Tile Company.

Winners in the draftsmen's competition, sponsored by Detroit Sheet Metal Contractors Association Industry Fund were announced in our March issue.

KENNETH C. BLACK, FAIA, of Lansing, received the 1962 GOLD MEDAL of the Society. In addition to the Medal, Mr. Black was awarded a citation which read:

"Kenneth C. Black — an eminently vital practitioner, imaginative Architect and Civic leader, has distinguished himself in the fields of Design, Service to the Institute and Public Service. His devotion to our profession, over more than 25 years, as President of the Michigan Society of Architects in 1938-1940, as Director of the Detroit Chapter, AIA, 1940-1943 and as Director of the Great Lakes Region of the Institute in 1947-1950 were rewarded by his election to Fellowship in the Institute in 1952.

"He has in abundance the all-too-rare qualities of courage and leadership, and to him goes our gratitude for his valuable contribution, evidenced by herewith awarding the Society's 1962 Gold Medal."

A graduate of the University of Michigan, he was registered as an Architect, in the State of Michigan in 1932. He practiced with his father as Lee Black and Kenneth C. Black, Architects until 1958, at which time his present firm, Kenneth C. Black Associates, Inc. was organized. Since 1952, both firms have



**ADRIAN N. LANGUIS, FAIA**  
*Nominated Regional Director*

maintained branch offices in Detroit as well as their Lansing offices.

The Black organizations have been the Architects for many distinguished buildings in Ann Arbor, Detroit, Flint, Grand Rapids, Kalamazoo, Lansing and other Michigan localities.

JOHN A. WOERPEL, Real Estate Editor of The Detroit Free Press, and Marvin J. Brokaw, of The F. W. Dodge Corporation, were awarded the Society's Honorary Memberships.

Mr. Woerpel's citation read:

"He has been a gifted, accurate, intelligent reporter, capable of handling any assignment that came his way.

"Michigan Society of Architects recognizes a man of unusual and varied gifts in the field at Journalism, twice winner in The National AIA Journalism, competition and a winner in competition for The Best Real Estate Section in America, conducted by The National Association of Real Estate Editors.

"A public-spirited citizen, whose contributions have gone far beyond the call of duty in the interest of better Architecture, John A. Woerpel is hereby awarded The Michigan Society of Architects' 1962 Honorary Membership."

Mr. Brokaw's citation read:

"To Marvin J. Brokaw, loyal member of the workers who have promoted the interests of the Architectural profession in Michigan, thereby furthering the aims and purposes of the Michigan Society of Architects, we now pay honor.

"He has worked diligently as Executive Director of the Biddle House Restoration Committee, and as custodian of its funds has performed an outstanding service bringing this project to a successful conclusion.

"His other contributions include service to the Architects through his position as Michigan District manager of the F. W. Dodge Corp. in which he has been most faithful and valuable.

"For these and other fine qualities, the Michigan Society of Architects is proud to award its Honorary Membership."

Ladies' activities were well taken care of by the Women's Architectural League of Detroit. A delightful feature was a reception at the home of Mrs. George Y. Masson in Windsor, Ont. George is a member of Detroit Chapter, AIA and his wife, Alice is a member of WALD. The party was sponsored by the Ontario Association of Architects—a very nice gesture indeed, and we should invite them over here some time.

All of the distinguished speakers scheduled in our March issue delivered as expected, and we shall be publishing their manuscripts in future issues of the Bulletin. We regret that we have no pictures of John W. Hyde, Prof. of Planning, U. of M., and Carl Koch, AIA, of Cambridge, Mass.

**A PUBLIC RELATIONS WORKSHOP** for the Michigan Region will be held in Lansing, Mich. June 5, it is announced by Elmer J. Manson, AIA, Chairman of the AIA Public Relations Committee of the Region. The location of the meeting will be given in a direct-mail communication from Mr. Manson at an early date.

A feature of the Workshop will be a film presentation by Mr. Robert Denny of Henry J. Kaufman Co., Public Relations firm for the AIA, a story of PR activities of the Institute.

Philip J. Meathe, AIA, of Detroit is Chairman of the MSA PR program.

Invited to attend the Workshop will be the PR Chairman and two other representatives of each of the five Michigan Chapters.

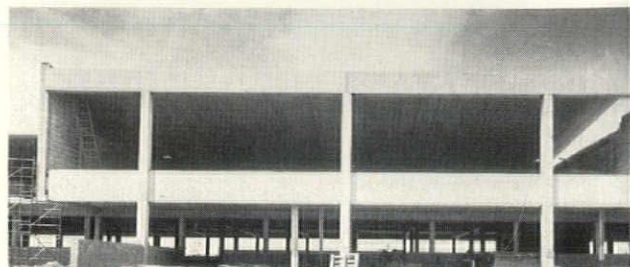
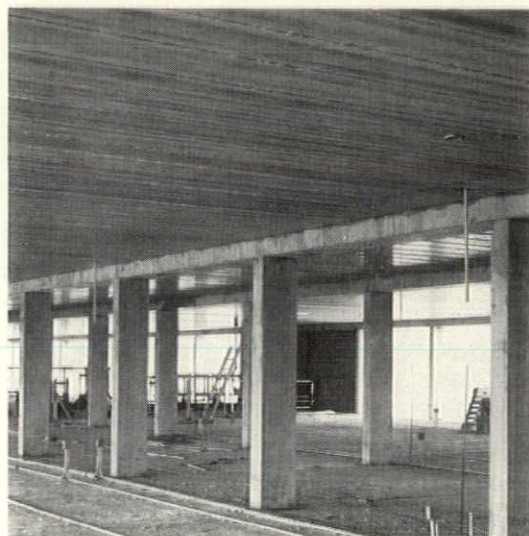
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Vaino M. Wiitala partakes of refreshments at Producers' Council reception. Wiitala is an associate member of Detroit Chapter, AIA, in charge of the Detroit branch office of Kenneth C. Black & Associates, Inc. He expects to take the next State Board Exam. for registration as an architect.







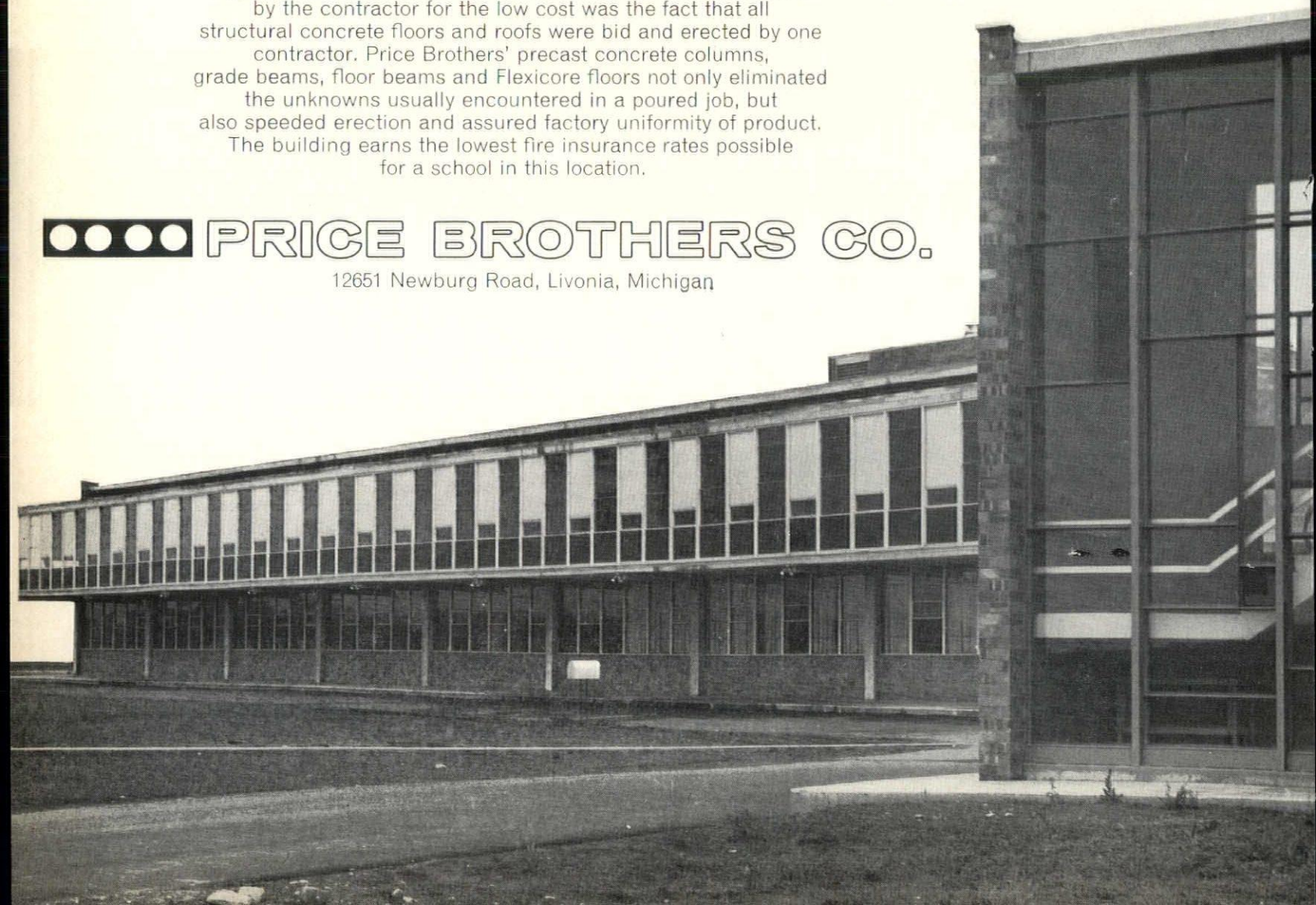
## *precast concrete frame school—cost \$968 per pupil*

Shawnee High School, an unusual building in many ways, is perhaps most remarkable in the low cost of the completely fireproof structure . . . \$822,939 for 850 pupils. One reason given by the contractor for the low cost was the fact that all structural concrete floors and roofs were bid and erected by one contractor. Price Brothers' precast concrete columns, grade beams, floor beams and Flexicore floors not only eliminated the unknowns usually encountered in a poured job, but also speeded erection and assured factory uniformity of product.

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CHARLES H. MacMAHON, JR., President of the Michigan Society of Architects, presiding at the Society's Awards Dinner March 29, 1962.

"On my right" (L to R)—Bruce H. Smith, Society Secretary; Douglas Haskel, FAIA, Editor of Architectural Forum; George W. Sprau, AIA, Society Treasurer; Phil Nicholas, AIA, Vice Chairman, 48th Convention Committee; Judge Bernard Tomson; Henry L. Wright, FAIA, First Vice President, AIA; Kenneth L. Kimmel, President, Sheet Metal Contractors Association of Detroit Industry Fund; Kenneth C. Black, FAIA, recipient of the Society's 1962 Gold Medal; (President MacMahon).

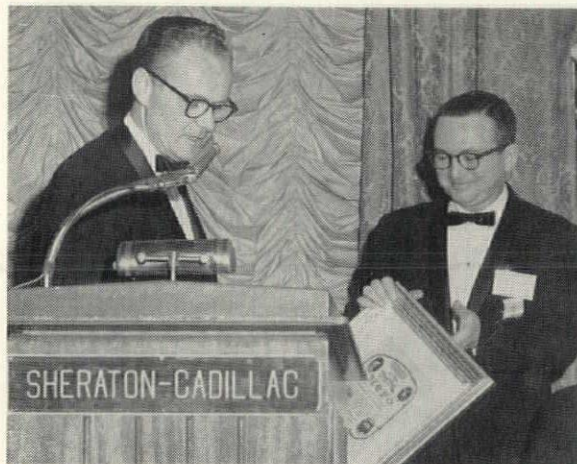
"On my left" (L to R)—Sydney J. Harris, columnist, principal speaker; John A. Woerpel, Real Estate Editor, The Detroit Free Press, recipient of Honorary Membership; Robert W. Yokom, AIA, Chairman 48th Convention; James M. Hunter, FAIA; Raymond S. Kastendieck, FAIA, Treasurer, AIA (back of Hunter); William H. Schieck, Executive Director, AIA, Washington, D. C.; Linn Smith, FAIA, Michigan Regional Director, AIA.



KENNETH C. BLACK, FAIA receiving Gold Medal and certificate from President MacMahon.



John A. Woerpel, Real Estate Editor, The Detroit Free Press, receiving Honorary Membership.



Bob Yokom, receiving the Award as "Fellow of the Unsung Hero" from President MacMahon.



Sam Burtman, Century Brick Co.; Marvin J. Brokaw, and C. G. Bennett, F. W. Dodge Corporation. Mr. Brokaw received an Honorary Membership.

## MSA AIA

### 48th Annual Convention

Photographs by Lens-Art, Official Photographers for Monthly Bulletin

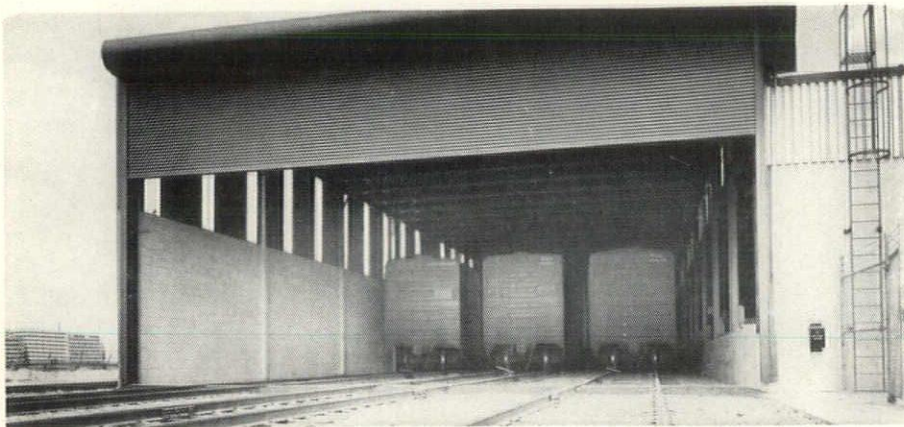
William M. Taliaferro, District Manager, Building Products Division, Armstrong Cork Co., receiving First Honor Award for Armstrong's best exhibit at the Convention.

Frank J. Martilotti, of Charles N. Agree—D. J. Zabner offices, receiving Second Prize, Electrical in the Draftsmen's Competition.

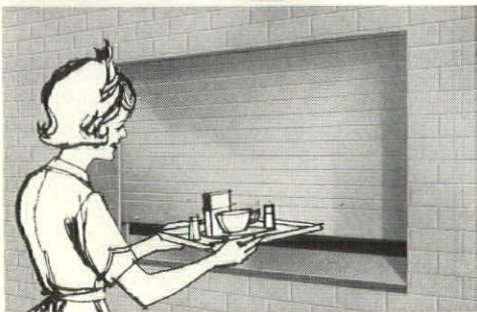
President Valentine of Valentine Stone & Marble Co., of Grand Rapids, receiving Second Honor Award for his Company's exhibit.







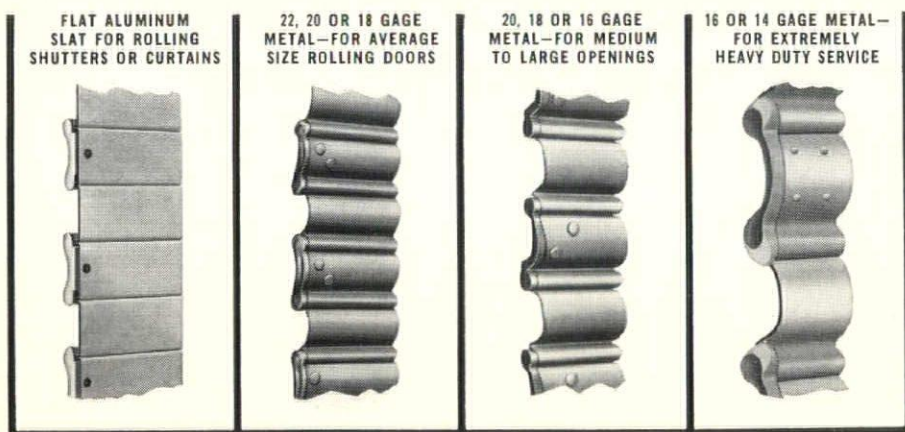
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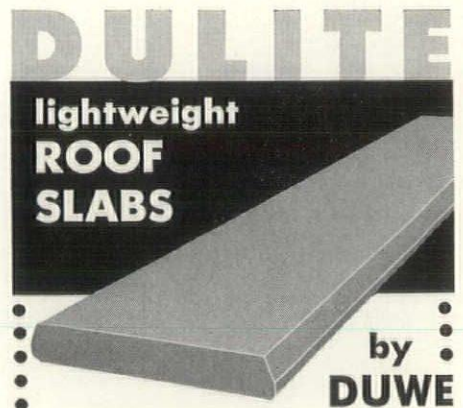
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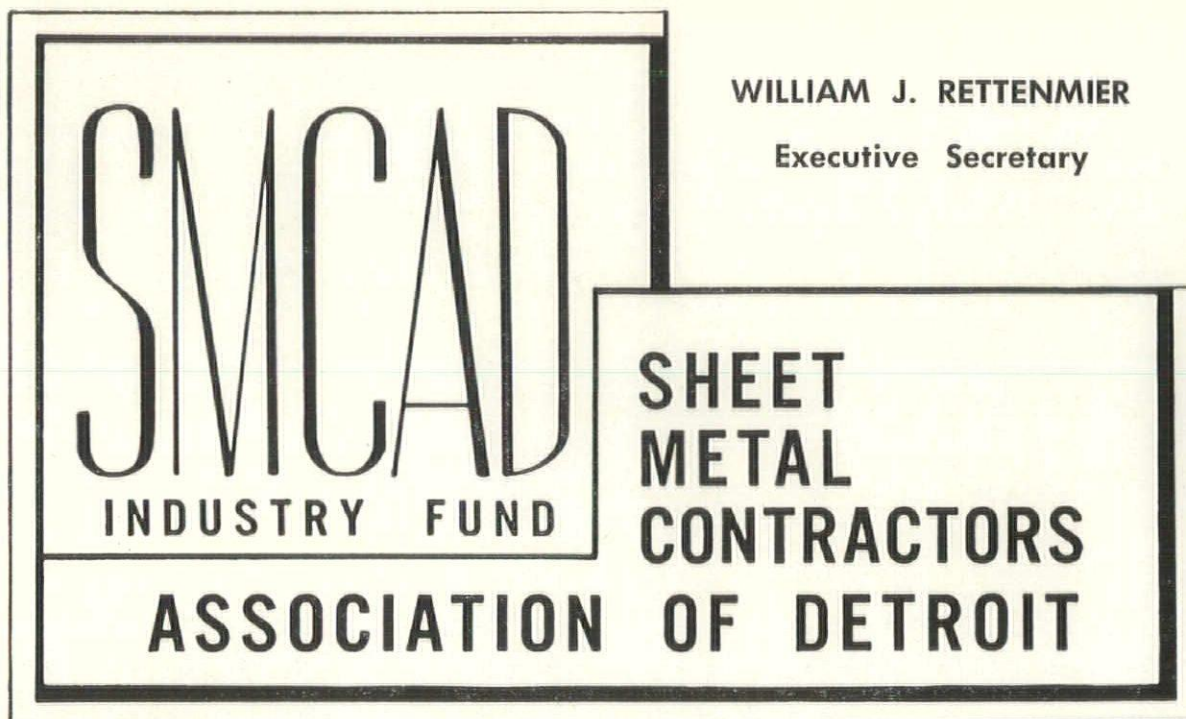
# MISA Convention

First Row (L to R)—Architectural Exhibit,  
Draftsmen's Exhibit  
Second Row (L to R)—James M. Hunter,  
FAIA, Second Vice President, AIA; Wil-

liam L. Schieck, Executive Director, AIA;  
Hunter, Douglas Haskell, FAIA, Editor,  
Architectural Forum; Nathaniel Martin, IBM  
Corp.; Judge Bernard Tomson

Third Row (L to R)—Haskell, The Misses  
Producers' Council, Janice Clift and Verna  
Lane; Martin





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**Malcolm R. Stirton**



**Fred M. Harley**

## HEC & S Reorganized

Harley, Ellington, Cowin and Stirton, Inc., Detroit architectural and engineering firm, announces the election of Julian R. Cowin AIA, as president, Fred M. Harley AIA, as vice president and treasurer and Malcolm R. Stirton AIA, as vice president and secretary.

Alvin E. Harley FAIA, and Harold S. Ellington PE, founders of the firm which was organized in 1933, became Senior Consultants.

Elected to the Board of the firm were Paul B. Brown AIA, vice president, and Frederick J. Hildebrandt PE, vice president.

The firm is well known nationally and internationally for its work in various categories of architectural and engineering projects. The operations of the company have extended from coast to coast in the United States and include also projects in Canada, Mexico, several South American countries and Italy. The new office building for the Department of State, Washington, D. C., is one of the latest buildings designed by the firm for our government.

Cowin, a 1924 graduate of the University of Michigan, became Chief Draftsman of Harley and Ellington in

1938, was elected a partner of the firm in 1943, became secretary in 1946, and served as executive vice president prior to his election as president.

Ellington, a former president of the Engineering Society of Detroit, a Life Trustee of the Rackham Engineering Foundation, chairman of the Grosse Pointe Park Planning Commission, and an honorary member of the Detroit Chapter, AIA, is widely recognized as an authority in the engineering and planning of beverage and processing plants both here and abroad.

Alvin E. Harley, also one of the founders of the firm, a past president of the Detroit Chapter, AIA, and a Fellow of the Institute, has completed over 50 years in the active practice of Architecture. He was awarded the Gold Medal of Detroit Chapter, AIA in 1958.

Fred M. Harley, a 1924 graduate in architecture of the University of Michigan, and a member of the Engineering Society of Detroit, has represented the firm in the servicing of widely diversified industrial projects.

Stirton studied both here (University of Michigan, B.S., Architecture, 1932) and in Europe (winner of the Booth Traveling Scholarship) prior to his affiliation with the firm. He became chief designer in 1934, then director of architectural design, and, in 1943, a partner.

Brown, current president of the Detroit Chapter, AIA, took his B.A. degree at Oberlin in 1933 and B.S. in Architecture



**Harold S. Ellington, PE Receiving Honorary Membership in Detroit Chapter, AIA from President Hastings in 1960**

at the University of Michigan in 1936. He joined the firm in 1939 as an architectural designer. He was promoted to project administrator and made a vice president and associate of the firm prior to being elected to the Board. He heads the firm's Educational Division.

Hildebrandt received his BS in Civil Engineering at the University of Michigan in 1924. After twenty years experience in responsible positions in a wide variety of engineering projects, he joined the firm in 1944 as manager of construction of projects in the field. He became a vice president and associate of the firm in 1955 and is presently in charge of production control in addition to his duties as chief of the department of field supervision and estimating.

**Alvin E. Harley, FAIA (left) receiving Gold Medal and Citation from President Diehl in 1958.**



**PAUL B. BROWN, AIA**



**FREDERICK J. HILDEBRANDT, PE**

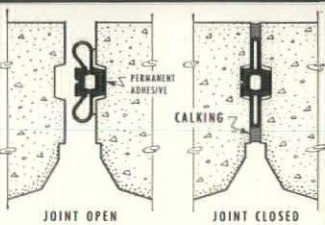




# RUBBER or VINYL SEALS and GASKETS

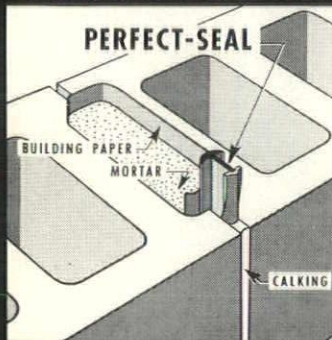
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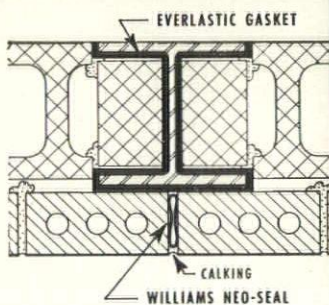
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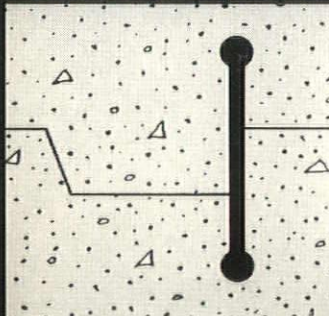
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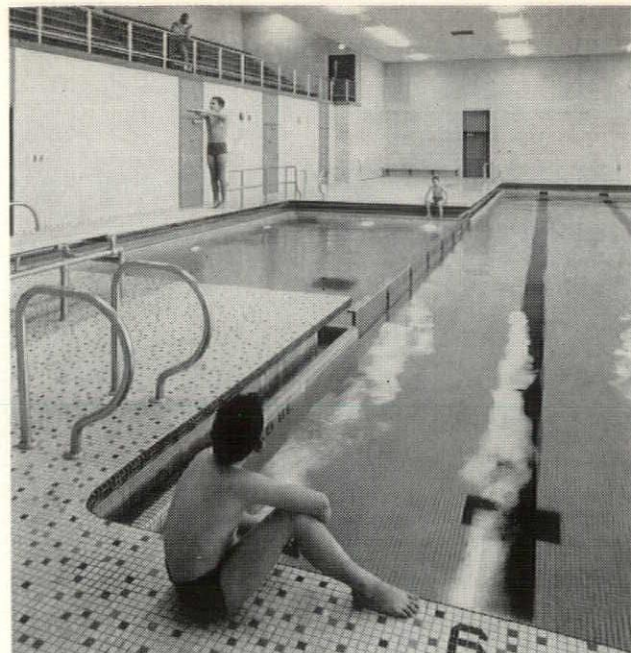
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The following is another in a series of articles which Detroit Chapter of Allied Arts Committee is sponsoring in order to stimulate the use of Art in Architecture in all of its varied phases.

The author, Charles H. Sawyer is Director of the University Museum of Art, University of Michigan, and is the former Dean of the School of Architecture and Design, Yale University.

Prior to that Mr. Sawyer was Director of Worcester Museum of Art. His life long devotion and keen interest in the integration of Arts adds special significance to this article.

The Allied Arts Committee is anxious to receive comments from Architects and other interested readers. These will be published in the forthcoming issues of the Bulletin.—LOUIS G. REDSTONE, A.I.A., Chairman

## Architecture and The Visual Arts

By Charles H. Sawyer

The objectives set forth in the introduction to this series of articles seem to me valid and important. It is agreed, we are sure, that we are concerned here with the use of painting, or sculpture, or decorative elements in any form, not as an applique or embellishment but as an integral part of the total design process. Then, let us proceed from that premise, and dream a bit as we proceed. In urban planning and design, in the projection of public buildings, schools, parks, shopping and research centers, hotels and motels, apartment and group housing projects, we assume the creative employment of a design team where architect-planner, landscape-architect and engineer have as partners and collaborators from the conceptual stages to the finished product, painters, sculptors, and creative artist-designers who can contribute their specific qualities to the end result.

In the process of collaborative ferment towards a conclusion, the concept of employing a specific sculpture or wall decoration may give way to a broader image. With such a design team the rectangular and monotonous parking area in front of a shopping center or public building, may take on new form and life and meaning: color, texture and specific focal centers designed to guide and attract the ambulatory patron towards his destination and to enhance his pleasure once he has parked his car and become a pedestrian. The school yard is given form and shape, and the space designed by the creative sculptor working in collaboration with his professional colleagues, becomes a source of delight for its occupants as well as a play area. We are thinking in these terms, not of a series of isolated or mutually exclusive or antagonistic crafts, but of a total conception to which each of the pro-

The dilemma and frustration of the current relationship between architecture and the other visual arts is the lack in common practice of any such communion and those rare instances when the objective is established, and the continuing disparity between the original conception and the final result. As Charles Blessing pointed out so eloquently in his article, our urban landscape appears poor and undernourished in creative enrichment and embellishment in comparison with our neighbors in Mexico and other countries with far less resources at their disposal.

Some of the reasons are obvious enough. The client, of course, is the favorite whipping boy. He is incomprehending, and insensitive to aesthetic values, reluctant to provide an adequate budget for an imaginative and satisfying program and design. The modern maecenas is generally an amorphous client: a corporation, a building committee, a board of directors, a city council. In this corporate image, without inspired and forceful leadership, the decision making process becomes blurred and obscured in conflicting opinions and in the urgent necessity of achieving, and in very short order, a mutually acceptable compromise for action. In this atmosphere, aesthetic considerations receive the lowest priority, overwhelmed by immediate and pragmatic requirements for the largest space for the least investment, and the always persuasive demands of the mechanical and structural services for a geometrical and strapping proportion of the available budget. It takes courage and imagination to resist these pressures; back of every monumental planning or building project of real distinction, there is the influence of an imaginative individual who happily possessed the power of decision and the ability to persuade his associates of the importance of associating in the planning process those artist-designers who will provide that distinction and who will enrich the corporate and community image in the process. It is to such individuals, and not to building committees, that we must look for leadership and support in developing a more comprehensive design team.

The architect cannot be absolved of responsibility for action in this respect. While, in large-scale planning or building projects, he today is seldom master of the ship, more latitude and initiative in enlarging his design team exists than he has generally assumed. If the use of sculpture or other decorative elements were contemplated in the original program, they have frequently been sacrificed without great struggle to the expediences of the immediate budget requirements. Seldom is the artist-designer brought in for consultation until the plans for a building and its site have been completed, or until the building itself is nearing completion. In too many instances, an architect has been willing to propose or accept, by way of token collaboration, an artist of such mediocrity that the end result is embarrassment rather than embellishment. Honorable and inspiring exceptions to these

can, of course, be cited. Again, as in the case of the perceptive client, it is the architect with a conception of a total and collaborative design process who has provided on occasion the imaginative stage on which his professional colleagues in the other arts can perform.

In fairness to both architect and client we must concede that it is not easy to find painters or sculptors who are really trained to think in total design terms, or to work in harness with others, or who are competent technically or imaginatively to resolve a problem of monumental scale or to work and think beyond the specific limitations of their own particular discipline. Some of the responsibility for this rests with our schools of art and design which have maintained an insularity between the different crafts and have failed either through the example of their faculty or the curriculum prescribed for their students to provide a climate where collaboration between the arts is given more than lip service. Again, there are good exceptions, and most encouraging of all, an apparent and growing interest of young artists and architects to explore other media of art expression and to discover opportunities for working with others toward a larger objective. Today no architect who really wants to create a broader and more varied design team, or to enlist the collaboration of competent painters or sculptors in specific projects, will have to be concerned either about the supply, or the willingness, of such participants. Conceding that in the initial stages, both some risk and a period of trial and error are involved for all these concerned is the only way that our goal of true collaboration can be achieved.

Is there, in contemporary architectural practice the opportunity for the type of collaboration envisioned here? Certainly, in specific types of projects, such opportunities have existed for a long time: war memorials and other types of memorials are obvious and continuing examples where both the need and the opportunity for collaboration between architect and artist have traditionally arisen. Public building, expositions, parks, churches and other ecclesiastical projects, college campuses and cultural centers have frequently demonstrated the need for, and the occasional achievement of, a living significant architectural expression.

Today, and I suppose it is symbolic of our time, the potentialities seem far greater in those areas where budgets are looser and where imaginations are higher. If, in the exploration of our way to the moon, we must mortgage the economic future of mankind, wouldn't it be fitting to have here on earth some vital architectural symbols of the potential achievement and the sacrifices involved? Cannot the research laboratory reflect in its exterior and spatial qualities some of the sense of pioneering and discovery which go on within its walls? Possibly these are the potential monumental expressions of our age, the ones most needing vivid architectural conception, if we are to leave more than a faceless facade as an image of ourselves to our descendants. In terms of total or relative expenditure in the research and "hardware" budgets for these projects, this investment in an architecture of character would be minuscule. Could we discover the means of working together to achieve it?



# MSA

## MICHIGAN ITEMS

As we go to press, we learn that the city of Saginaw, Michigan is to build a swimming pool and is considering an offer from a national package dealer specializing in this field. A Michigan architect is being sought to seal the plans.

Architects are reminded that sealing plans they did not prepare is a violation of the State Registration Act, and will be acted upon by the Board.

## Michigan Week

MICHIGAN MARCHES FORWARD—AND LIKEWISE MICHIGAN WEEK . . . MAY 20-26, 1962. "Science and Technology" is the dominating theme, and architecture plays its part.

Michigan is an important center of architecture and the building industry. Having become the "Arsenal of Democracy" during two world wars, our architects have continued in much the same manner.

Architectural Forum annually publishes a list of the 100 largest architectural firms in the U. S. Among the 100 are six Michigan firms. They are, in the order of dollar-volume of construction

put in place: Giffels & Rossetti; Albert Kahn Associated Architects & Engineers, Inc.; Smith, Hinchman & Grylls Associates, Inc.; Harley, Ellington, Cowin & Stirton, Inc.; Eberle M. Smith Associates, Inc., and Louis C. Kingscott & Associates.

Also included were Eero Saarinen & Associates, now moved to Hamden, Conn., and H. E. Beyster & Associates, Inc., which firm was recently dissolved.

The largest in the U. S. is our own Giffels & Rossetti, with a volume of \$250,000,000.

Michigan has become known for its pioneering in new methods of construction—since the late Albert Kahn introduced the wide use of reinforced concrete when it was doubtful of success. He made Michigan an industrial state and this led to adaptation to many other types of buildings.

Detroit has long been the world's industrial capital. On a per capita basis, no other major city has so many factory workers or as large a volume of manufactured projects.

Midland, Michigan boasts more functional modern homes than any other U. S. City of its size. Home-lovers and architects come to Midland from far and wide to see this outstanding example of an architectural era, largely influenced by Alden B. Dow, FAIA. Dow Chemical Co. is one of the world's largest.

The College of Architecture and Design at the University of Michigan ranks high among our nation's architectural schools. Founded by Emil Lorch, FAIA, it is now headed by Dean Philip N. Youtz, FAIA.

The Grand Hotel on Mackinac Island, pride of Michigan and our architects, is the world's longest summer hotel and also claims the world's largest front porch. Built in 1887, an important addition was by our late and beloved member, George D. Mason, FAIA.

The world's largest single Portland Cement plant is operated by the Huron Portland Cement Co. in Alpena.

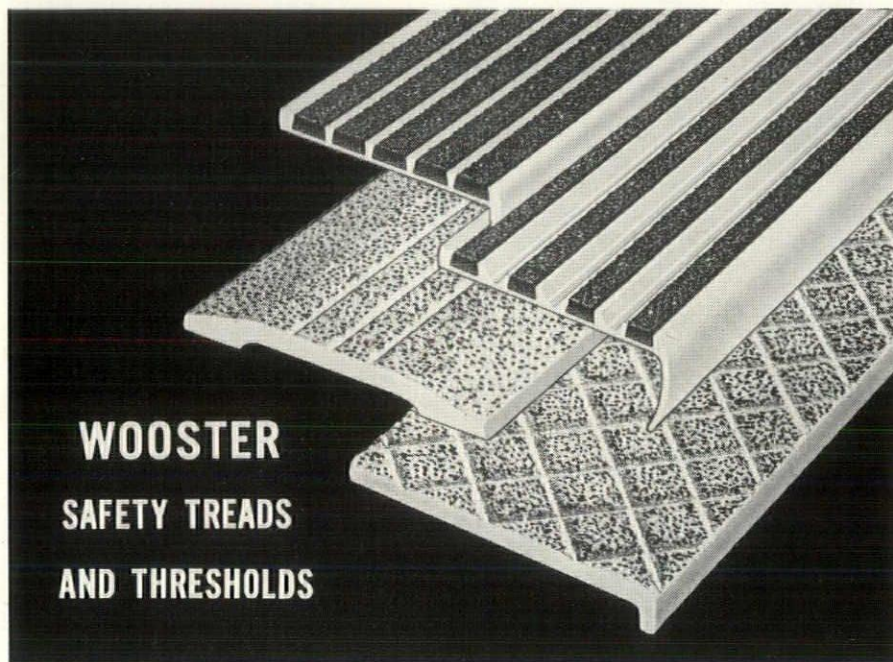
Michigan leads in the production of valuable hard maple and yellow birch lumber, and 95% of the world's supply of bird's-eye maple comes from the forests of the Upper Peninsula.

The world's largest limestone quarry is located in Rogers City, Michigan.

Michigan marches on!

THE ANNUAL COLLEGE OF ARCHITECTURE AND DESIGN OPEN HOUSE is a mutual effort on the part of both the student body and the faculty. Its approval can be seen by the large attendance of last year's Open House, and by this Year's strong student participation. The welcome mat for the Open House goes out to anyone with an affiliation with the arts or architecture,

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whether or not it is a professional one.

This year's Open House events are being planned for the eleventh and twelfth of May. Included in these two days will be demonstrations of processes, such as pottery-making; lectures by eminent speakers on the problems of art and architecture in society; presentation of student works; and other events still to be planned.

Friday at 1:30 P.M. Dean Youtz will welcome the group in the College Auditorium, and David Lewis, English architect, will lecture on "New Housing."

At 7:30 P.M. Friday, Robert Frank, New York photographer and film-maker, will speak on "Pull my Daisy."; Red Grooms, sculptor, on "The Unwelcome Guest," and Robert Burkhardt on a subject to be announced.

Saturday morning there will be viewing of student exhibits and demonstrations.

Saturday at 1:30 P.M., Professor John Walley, of the University of Illinois, Chicago, will speak on "Visual Environment."

At 7:30 P.M. Saturday, George Manutelli will speak and experimental films will be shown by Messrs. Frank, Burkhardt and Grooms.

To finance the Open House, two art auctions will be held—one on May 2, and the other one during the open house itself. Quality works of both the students and the faculty will be sold by auction. These auctions have always been fun by just watching. — WILLIAM MUSCHENHEIM, AIA

THE FOURTH CHURCH DESIGN AND BUILDING CONFERENCE is again featuring a "Hall of Church Designs," scheduled for May 8, 9, 10, 1962 at the Morrison Hotel, Chicago.

An invitation is extended to all architects to supply design panels of church and related structures for exhibit in the "Hall of Church Designs" at the three day conference. Models also will be accepted.

About two thousand delegates, including church officials, building and finance committees and clergymen of all denominations, are expected to attend. All architects are urged to attend.

William M. Cooley, 532 Busse Highway, Park Ridge, Illinois can furnish further details, rules and instructions.

SMITH, HINCHMAN AND GRYLLS ASSOCIATES, INC., major Detroit architectural and engineering concern has been awarded third prize in a national competition for design of a Psychiatric Hospital for Federal prisoners.

The competition was directed by the Bureau of Prisons and General Services Administration of the United States government.

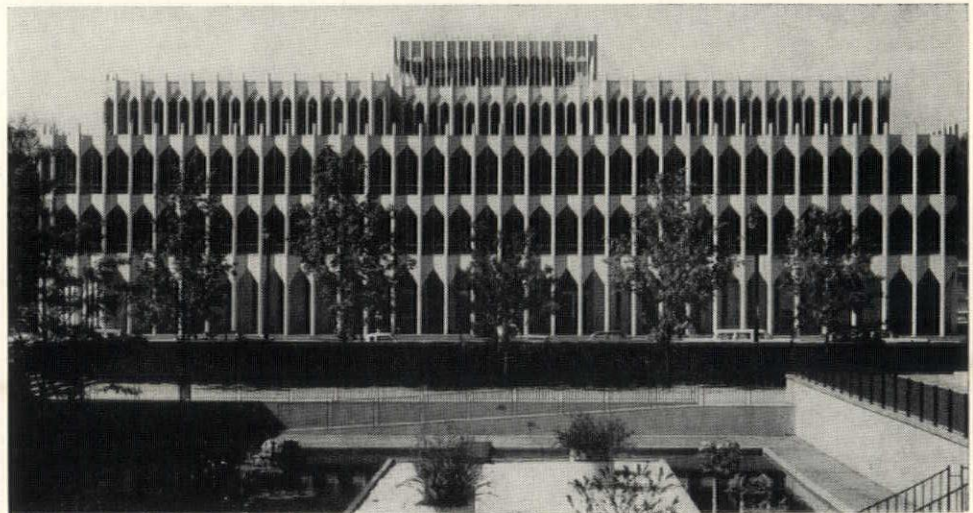
The prize-winning designs will be displayed in the AIA Galleries at the Octagon House in Washington for a two week period beginning Monday, April 9.

AARO J. ANNALA, Associate and Staff Architect with Albert Kahn Associated Architects and Engineers, Inc., has been notified by the Office of Civil Defense that he has successfully completed a Department of Defense course in "Fall-out Shelter Analysis." Completion of this two week course, recently conducted by OCD at the University of Michigan, qualifies Mr. Annala to actively partici-

pate in the National Shelter Program.

Mr. Annala joined the Kahn Associates in 1953 and was made an associate in 1961. He is a member of the Detroit Chapter of the American Institute of Architects, the Michigan Society of Architects, the Michigan Association of the Professions, and the American Concrete Institute.

BURTON L. KAMPNER, AIA, of Stewart Kissinger & Associates, Architects, Dearborn, Michigan, has been awarded a \$4,500 Fulbright Scholarship to study architecture in Finland at the Finnish Institute of Technology. His wife, Faye, and three-year-old daughter, Alissa, will accompany him to Finland.



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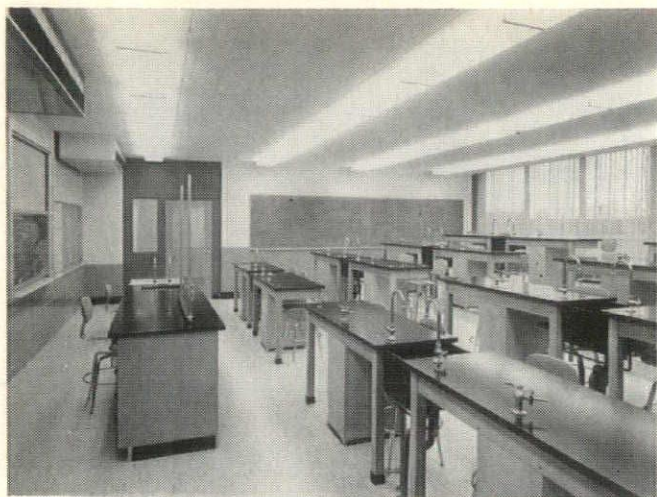
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# Saginaw Valley Chapter, A.I.A.

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EUGENE C. STARKE, AIA  
Chapter Correspondent

THE SAGINAW VALLEY CHAPTER'S March meeting was held at the Midland Country Club on the 19th. Chairmen were H. C. Allison and L. D. Tincknell. The Midland Country Club's justly famous cuisine again satisfied the physical needs.

The Chapter meeting recognized the election and assignment of William C. Stenglein. He was officially welcomed. Bill attended Saginaw Arthur Hill, Bay City Junior College, Michigan State and the University of Michigan. Bill began his informal education in the office of Brysselbout-Starke & Hacker and has served with Don Humphrey, Frederick

Wigen, and James Spence. He is currently employed by Prine-Toshach and Spears of Saginaw.

The application of James Swan for Associate Membership was also received and approved.

Special reports were tendered by Treasurer Robert Bell on the status of the Chapter Awards Program and by Dan Toshach on the meeting of the Saginaw Valley Plumbing and Heating Contractors on the subject of combined and separate contracts.

Guests were Robert Tower from Frederick Wigen's office.

H. C. Allison introduced Chapter Member Alden B. Dow, F.A.I.A. Mr. Dow, by means of commentary and film, presented a tour of European housing and planning. The tour, sponsored by House and Home Magazine, included some 140 prominent United States architects and their wives. The group visited housing in England, Denmark and France.

Mr. Dow reports much of the state-owned group housing was found to be over-planned and mechanical with a noticeable lack of individuality and a lack of play and automobile area. The

underground electric and phone service provided in Europe, with the attendant absence of poles and wires, was a factor much on the plus side. The Danish housing proved to be the most pleasant to the viewer. However, it too has the fault which seemed to be common to all European housing—the feeling of being small and cramped particularly so in contrast to the living space that is accepted as the norm of the United States. France, as could be expected, was the least mechanical and tended more to the romantic. But here, too, the construction showed the restriction of materials under which the European architects seem to be placed. Very little wood and lumber is in evidence.

The general conclusion that one can draw is that at least from the space standpoint, the United States approach is superior.

Our thanks to Mr. Dow for a most interesting report and for an excellent glimpse of European housing and planning through the lens of his wide angle camera and projector.

The next Saginaw Valley Chapter meeting was in Saginaw on April 16.

**Registered Architect with experience in client contact and project management is wanted by an expanding medium-size firm to manage a branch office in Michigan. Salary based on initiative and competence. Opportunity for advancement. Inquiries to be addressed to the Monthly Bulletin with complete information on professional background, salary requirements, and availability.—Box 200**

SAINT JOHN FISHER COLLEGE of Rochester, New York, has embarked on an 8-year building program, which will add 12 new structures to the campus for an ultimate enrollment of 1200 students, both terminal and transfer.

The program is now in the master planning stage. Giffels and Rossetti of Detroit, who were the architect-engineers for the University of Michigan Dearborn Center, is conducting this phase, and has also been retained to prepare the final design.

The college at present comprises two structures, which will be converted to

administration facilities and a chemistry building for laboratory instruction. Giffels and Rossetti announced that the master plan will be completed in April, at which time working drawings will be started for one of the first units on the new campus, referred to as the House of Studies for Training in Theology.

Concurrently with the House of Studies, plans will be prepared for a 200-student dormitory, a classroom building and a gymnasium. These four units are scheduled for occupancy in the 1963 fall term. The second phase of the program calls for the design and construction of a science building, a student center, and another dormitory. The third phase will incorporate a chapel, auditorium, library (100,000 vols.) and a faculty residence.

Site of the proposed 12-building complex is on 70 acres of rolling countryside, just outside of the Rochester City limits. The designers will adapt the campus to take full advantage of the terrain. The perimeter of the site will be depressed forming an outer circle of roadways, whereby the campus can be viewed in its entirety.

## Detroit Chapter

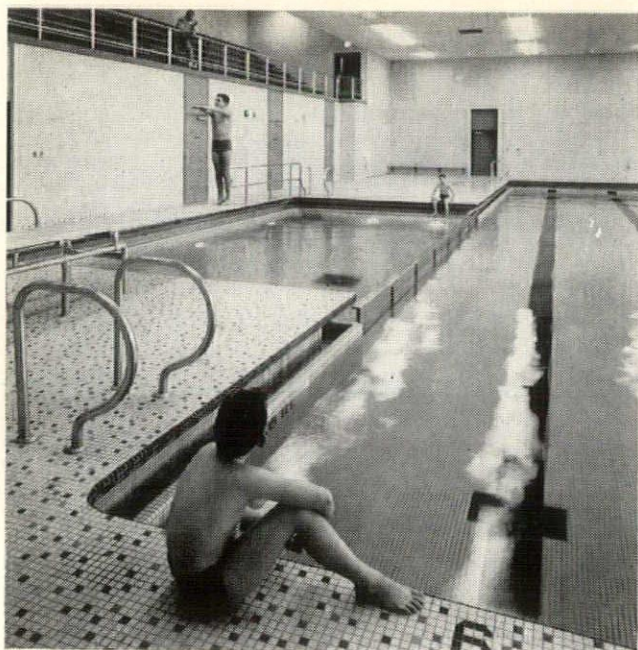


Mario G. Salvadori, Professor of Civil Engineering and Architecture at Columbia University, was the speaker at a meeting of the Detroit Chapter, AIA on March 8, 1962 at Harlan House in Detroit. Prof. Salvadori is also a practicing consulting engineer in New York and in Europe.

Shown seated is Lavern J. Nelsen, AIA, Treasurer of the Chapter and a Director of the Michigan Society of Architects.

(Continued on Page 30)





Giffels & Rossetti, Inc.—Architects & Engineers      Lens-Art Photo

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By  
**J. WESLEY OLDS, AIA**  
Chapter Correspondent

## MID-MICHIGAN WELL REPRESENTED AT MSA CONVENTION

As far as the members of this Chapter who attended the recent Conference are concerned, this was one of the best in which they have ever participated. As a group we were interested in the awakening evidence to the need for expanded services that must be provided to meet the challenge of survival as a profession.

The Mid-Michigan Chapter had on display a large Urban Renewal Project which various offices in collaboration with Michigan State University Site Planners, Landscape Architects and staff members have developed over the past winter. This Urban development was of the Downtown Lansing business area. Many hours of time by all involved were spent as a "gift" to the city of Lansing. This was on display prior to its showing to Civic Leaders which is being done late in April.

Chapter members who attended were Adrian Langius; Kenneth Black; William Black, President of Mid-Michigan Chapter; Richard C. Frank, M.S.A. Director; Kenneth Fitzgerald; Elmer Manson; Ian Ironside; J. Wesley Olds; Richard Stuckman; Gordon Stow; Arthur Zimmerman; Clarence Rosa; D. Budzinski; Rick Anselmo; Clark Ackley; Walter Laitala; John Baker; Steve Osborn and Jack Drew, Landscape Architect.

Adrian Langius was nominated for Michigan Regional Director, Kenneth Black received the M.S.A. Gold Medal Award and Clarke Harris was elected to the Regional Judicial Committee.

## CHAPTER BY-LAWS APPROVED

The Mid-Michigan Chapter is now the proud possessor of a very new streamlined set of By-Laws.

When the Chapter was granted its charter at the beginning of 1961, a By-Laws Committee was immediately appointed. This committee was expected to make whatever minor revisions were necessary to adapt the Institute's Advisory Form to the particular needs of the Chapter.

The Committee instead assumed the task

of creating an almost completely new set of By-Laws. It was felt that the Advisory Form was too long and contained too much unnecessary terminology. It had probably been written over a period of many years by a number of different people, so there was repetition and confusion.

For more than a year the Committee worked at the re-writing of the By-Laws and finally came up with proposals which were submitted to the Executive Committee, further revised, and then submitted to the Chapter for approval. Then after more polishing, they were sent to the Institute.

Word has recently been received that the Institute has approved the new By-Laws in full. The By-Laws Committee consisted of Howard DeWolf, Chairman; Mel Reiter and Charles Strieby. — CHARLES STRIEBY

## LANSING URBAN DESIGN STUDY

Lansing, like many cities in our nation, is faced with serious problems in the downtown area that need immediate attention. The Lansing planning personnel presented the problems to the Mid-Michigan Chapter of the AIA at a joint meeting and suggested that the architects could perform a great service to their community if they applied their talents towards formulating a positive program for improvement of the downtown area.

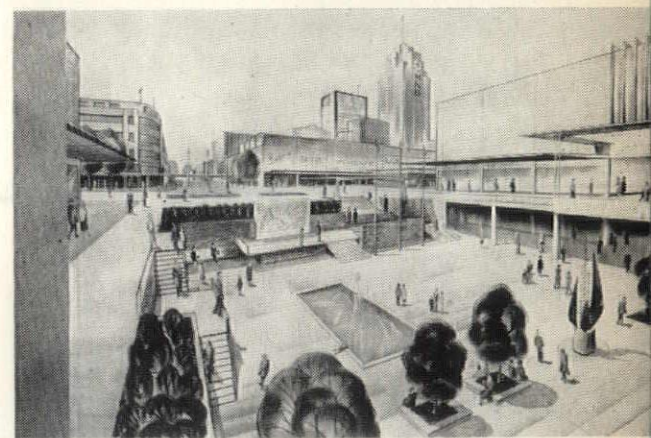
A Committee was organized and research and planning teams were assigned specific tasks. A workshop was set up in the City Hall and regular work sessions with very good attendance became a regular routine of the Mid-Michigan Chapter members for several months.

Before long it became evident that there was a need for a comprehensive concept for total planning rather than piecemeal block-by-block study, and that work should be carried out under the direction of a project coordinator with the time and talents to carry out the project. Both problems were solved by tapping the resources at Michigan State University. Faculty members of the Department of Urban Planning and Landscape Architecture were invited to participate in the program. The enthusiastic cooperation of Professor Myles Boylan, Chairman of the Department, and Assistant Professor John B. Frazier and others did much to orient the project towards a total urban design concept. Another member of the same Department at Michigan State University and member of the Mid-Michigan Chapter, Assistant Professor Angelo P. Lucia, was appointed project coordinator under Elmer Manson and later Karl Krauss, Chairman of the Civic and Governmental Affairs Committee.

Dedicated members of the Chapter spent hundreds of hours to achieve the results

shown to the Lansing City Council and City Planning Commission.

The objective of the Mid-Michigan Chapter has been to prepare an imaginative proposal to stimulate the interest and imagination of the citizens of Lansing who should expect and demand a high standard of planning and design in any effort towards revitalizing the downtown area.





## Address of Mr. Henry L. Wright, FAIA

*First Vice President, American Institute of Architects, at 48th Annual Convention, Michigan Society of Architects, Detroit, Michigan, March 29, 1962.*

This Convention of the Michigan Society of Architects has wisely selected three subjects that are of critical concern to our profession, as topics for review in Seminars that will be conducted here this afternoon and tomorrow.

Urban Design and the Role of the Architect is a subject that deals with the architect's responsibility in shaping the physical environment of urban communities.

The Changing Practice of Architecture identifies the relationship of the architect to the socio-economic-political factors that influence a project development from site selection to active use of the finished structure.

The New Profession opens the doors to a topic that should give us a greater comprehension of the broadened horizon of the architect's interest . . . to an identification of the new tools he will use in his practice and . . . to the means by which he can become proficient in their use.

I am sure we all agree that nothing stands still. The physician is still identified as a healer of the sick . . . but he does his work with instruments and medicines that are far removed from the tools of his practice used only two generations ago.

The introduction of X-Ray equipment introduced a specialist to the medical profession. The introduction of new and different kinds of anesthesia introduced the anesthesiologist . . . another medical man.

As new techniques developed in the fields of pathology, diagnosis and other special areas, these too, were added to the services of the medical profession.

The point I want to make is this:

The changing times . . . with the development of new ideas . . . new tools and new techniques . . . **DID NOT CREATE A NEW PROFESSION . . . THEY ONLY ADDED NEW CONCEPTS TO THOSE THAT ALREADY EXISTED . . . NEW FUNCTIONS AND SERVICES TO THOSE THAT WERE BEING PERFORMED BY AN EXISTING PROFESSION.**

This has all been to the public good.

No one disputes the fact that the doctor of medicine, with his basic concept of the healing processes, is best equipped to administer every instrument, device or method by which they

might be accomplished. If it were otherwise, it is not unlikely that the public would be approached on a level that would serve first, the interest of the "method" and its applicator, rather than the interest of the objective . . . the accomplishment of "the thing that needed doing."

Are we . . . as architects "different" in the sense that our interests and circumstances are not parallel to those I have outlined?

We concede that the doctor is responsible for the personal, physical man and the condition of his health.

We must face up to the fact, that we must also concede that the architect is responsible for this same man's physical environment . . . the shape and effect of the physical world in which he lives . . . where he studies . . . where he works . . . where he plays and where he follows the dictates of his personal beliefs.

Our swelling population and . . . the corresponding increases in industrial, commercial, educational and various service facilities required to meet the public need . . . combine to place emphasis on urban design and development.

The architect's "role" . . . or perhaps I should say "function," since one word implies the "part" he will play . . . while the other is related to his appropriate business, duties and powers . . . the proper employment of his faculties . . . in this whole matter of urban design . . . urban development . . . or even urban renewal . . . his role or function can be summed up in one word . . . **LEADERSHIP!**

Today, this is the biggest and most important word in the architect's job dictionary

He must be a "leader" in the same sense that a good General or Admiral is a leader.

He must be able to organize his work, delegate responsibility to those able to handle it and supervise the project from initiation to completion.

In the case of urban design, he must comprehend the interests and functions of an amazing complex of components . . . all of which go into the making of an active urban community.

Where does industry fit in the urban scheme? Where is the residential community? How does recreation . . . playgrounds, private and municipal golf courses, baseball fields . . . how DOES recreation fit? Where should it be? What about hospitals? Schools? What about the commercial district or districts? The architect must **KNOW** the answers.

Urban design is a big subject.

The architect is not expected to be a teacher . . . or a hospital administrator . . . or an industrialist . . . or a baseball player.

But in the field of urban design, he must know about the needs and functions of these and many other groups . . . know **HOW** they fit into our physical society . . . and most important . . . know **WHERE** they fit!

The place of the architect in urban design is **AT THE TOP!** His job is to organize, direct and lead every segment of the community to its rightful place in the big picture.

Neither his college degree nor his membership in the American Institute of Architects will establish his **RIGHT** to leadership. This is a position that must be **EARNED**. He must win the respect of all of those with whom he works on the project. He must demonstrate his knowledge of his own field of architecture . . . and equally important, he must demonstrate his understanding of **their** fields of interest too!

The subject "Changing Practice of Architecture" it seems to me, will deal with an architect's willingness to accept the reins of leadership.

Let us consider the "package dealer" as an example of an incident in our fast moving times.

A few years ago, the definition was confined to liquor dealers in state-controlled stores licensed to dispense package goods over the counter. They are still called that in Oregon, Washington, Tennessee and Texas.

The package dealer has come to mean something different to architects.

Some look upon the package dealer as some kind of super-builder. They endow him with the qualities of a financial genius who knows how to make the "big sale" . . . who knows how to wield the "big influence" and who can put his hand on ready, "big money".

The truth of the matter, is that the package dealer is an alert, sharp and fast moving business man. He found his beginning in an area of service that the architect should have been . . . and was not . . . providing for his client.

To put it simply and bluntly . . . the package dealer is doing a job that **WE** should be doing . . . if for no other reason, than that the architect can do it better.

When we attempt to define the function of the package dealer, we begin by establishing his identity as a broker and an organizer . . . and in the final analysis, a vendor.

The core of his operation is a selling organization. His sales argument is pro-



jected on the premise that a "one stop service," one package, saves the client time, money and bother.

He promises to find a site that will be suitable to the client's needs. He promises to design and build a structure that will serve the client's purposes. He promises that he will locate and arrange for the needed money to finance the project . . . all of these things for one price.

This is the package that the dealer sells.

He makes a profit on the land . . . that is over and above the profit the seller of the land makes.

He makes a profit on the plans . . . that is over and above that made by the architect or architectural staff he employs.

He makes a profit on the construction on top of that charged by the various sub-contractors engaged in the project.

He makes a profit on top of the interest charged for the loans.

I am not making a point AGAINST profit. The package dealer's profits are legitimate and they are the only rewards that he receives for the services he sells.

The point that I am trying to make is that the package dealer way is not a "cheap" or "low-cost" or "inexpensive" way. The client pays for everything he gets . . . and pays well for it.

The package dealer is a "formula" builder. He finds a combination of systems for organizing the factors of land, building team and money and sells the package at a price.

Now contrast or compare the "formula operator" with the custom service of the architect.

An architect who is forced to argue the merits of his functions and services, as opposed to those provided by the package dealer, is on solid ground.

His argument begins with the primary relationship of architect to client.

The architect is the client's PERSONAL representative. He doesn't function FOR his client . . . he functions AS his client.

When he begins his work, he is uncommitted to the use of certain materials. He is free from obligations to any contractor and manufacturer of building products. He is not limited to the use of a design or a building technique. He is not influenced by the element of "profit".

He has only ONE influence and that is his client's need.

The package dealer tells his customer what he WILL get.

The architect tells his client what he CAN get.

On the one hand, the customer has bought a package.

On the other, the client is permitted an opportunity for choice.

Every architect has had the experience of explaining costs to a client.

He has always shown him alternatives . . . explained how and why one way of doing the job will cost more or less than another way of doing it. He gives the owner an opportunity to expand or reduce the features of the project according to his budget or his means.

The structure that is designed by the architect, for HIS client and without a middle-man package dealer, is a building that reflects the clients interests and directly meets his needs.

Its components are invariably those that will do the specific job they are called upon to do . . . within the means of the client to pay for them.

Why, then, if the architect is better . . . and in the long run, less costly to the owner . . . is the package dealer operating as widely and as profitably as he does?

The answer is one we can find in careful self-appraisal.

We have given the package-dealer opportunity because we have defaulted our own.

We have given him identity because we have failed to accept the fact that another agency, or economic entity, can compete for the business of the architect.

Now we face up to the fact . . . squarely . . . that we have competition and that we have competitors.

What are we doing about it?

What the Institute is now planning on doing and what is being done here in Michigan at your seminars is a FIRST . . . and important step.

By attending these meetings we will learn that we must EXPAND our services to the kind of client for whom the package dealer has "sales appeal".

We will learn that we must increase the scope of our understanding of ALL factors that are of concern to this client. We will also learn that we must become competent in the handling of the assembly of the entire building package . . . but in this we "assemble" . . . we "organize", we coordinate . . . we do NOT "deal".

In five words, "Package . . . yes . . . but no deal!"

The architect is an enlightened, well educated and well informed individual. All things being equal, he has better than average intelligence and is well qualified TO BE AS INFORMED AND AS CAPABLE IN THE HANDLING OF MATTERS ASSOCIATED WITH FINAN-

CING AND REAL ESTATE AS ANY PACKAGE DEALER . . . AND PROBABLY EQUIPPED TO DO A BETTER JOB THAN MOST, IN THESE AREAS.

If he will organize his talents and capabilities . . . communicate them to his prospective clients in clear-cut, understandable language . . . and if he will expand his knowledge of financing, business administration and land acquisition . . . he will be a tough . . . VERY TOUGH . . . competitor for the "package dealer"

I am not disregarding the fact that the architect must be ever mindful of his ethical standards. I am not overlooking the fact that he can develop a proper appreciation by the public for the value of his services . . . he CAN be a competitor and do these things, well within the limits of his obligations to his profession.

While we "old dogs" are hard at work learning "new tricks", we cannot pass by the responsibility for preparing the next generation of architects for . . . what is described in one of your seminar programs . . . as the "New Profession".

The students in architectural schools must be subjects for our immediate and careful study.

Curricula, for example, must now include business administration and all of its ramifications, if the budding architect is to be properly equipped to practice his profession.

A creative imagination, a knowledge of materials, the engineering disciplines and the use of the T-square and triangle are not enough equipment for the architect who will take over the responsibility for leading civilization into the twenty-first century, now less than forty years away.

Just before this century started, the aviator soared heavenward in a round, red balloon. As he cut away bags of sand, he sailed higher and higher. When he wanted to return to earth, he opened a valve, released the gas and slowly descended. He dropped the bags and opened the valve, and thus are the mechanics of aviation in the nineteenth century explained.

Contrast this with John Glenn who toured the skies a few weeks ago, completely astro-navigating the earth three times in five hours.

Glenn's trip was geared to our changing times. His instrument panel was covered with devices intended to provide measurements for every conceivable contingency. What's more, he knew HOW to use them.

So too, must our architects be geared to the pace of the next forty years. They must become aware of the relation-

(Concluded on Page 30)





1

**PETIT TRIANON**  
**1768**  
 Versailles, France  
 Gabriel

Archit

2

**POLYGONAL WALL**  
**C. 500 B.C.**  
 Delphi, Greece

3

**ATHENIAN TREASURY**  
**C. 400 B.C.**  
 Delphi, Greece

4

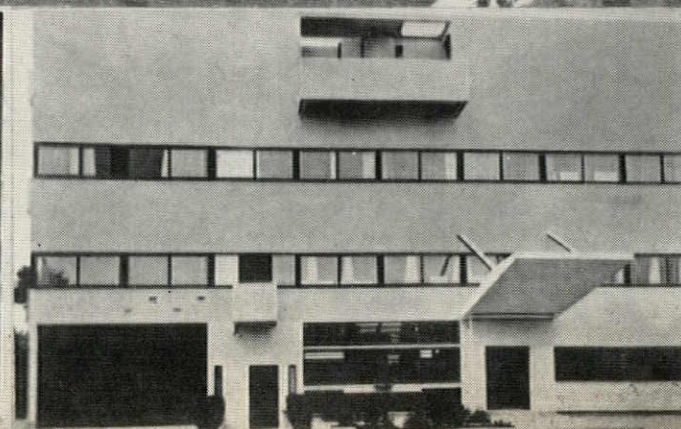
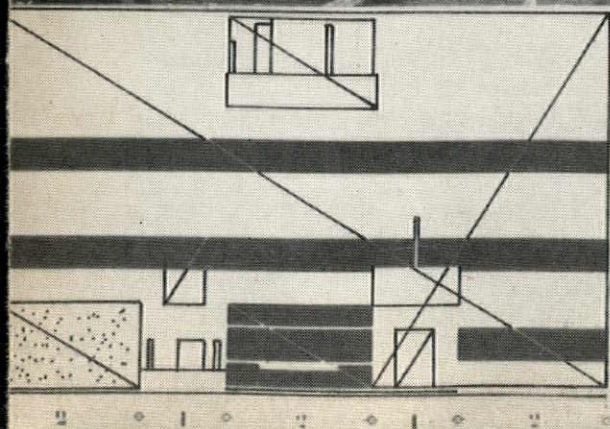
**WEISSENHOF HOUSING**  
**1927**  
 Stuttgart, Germany  
 W. Gropius,  
 Le Corbusier, J.J.P. Oud  
 Architects



5a & b

**VILLA**  
**1927**  
 Garches, France  
 Le Corbusier

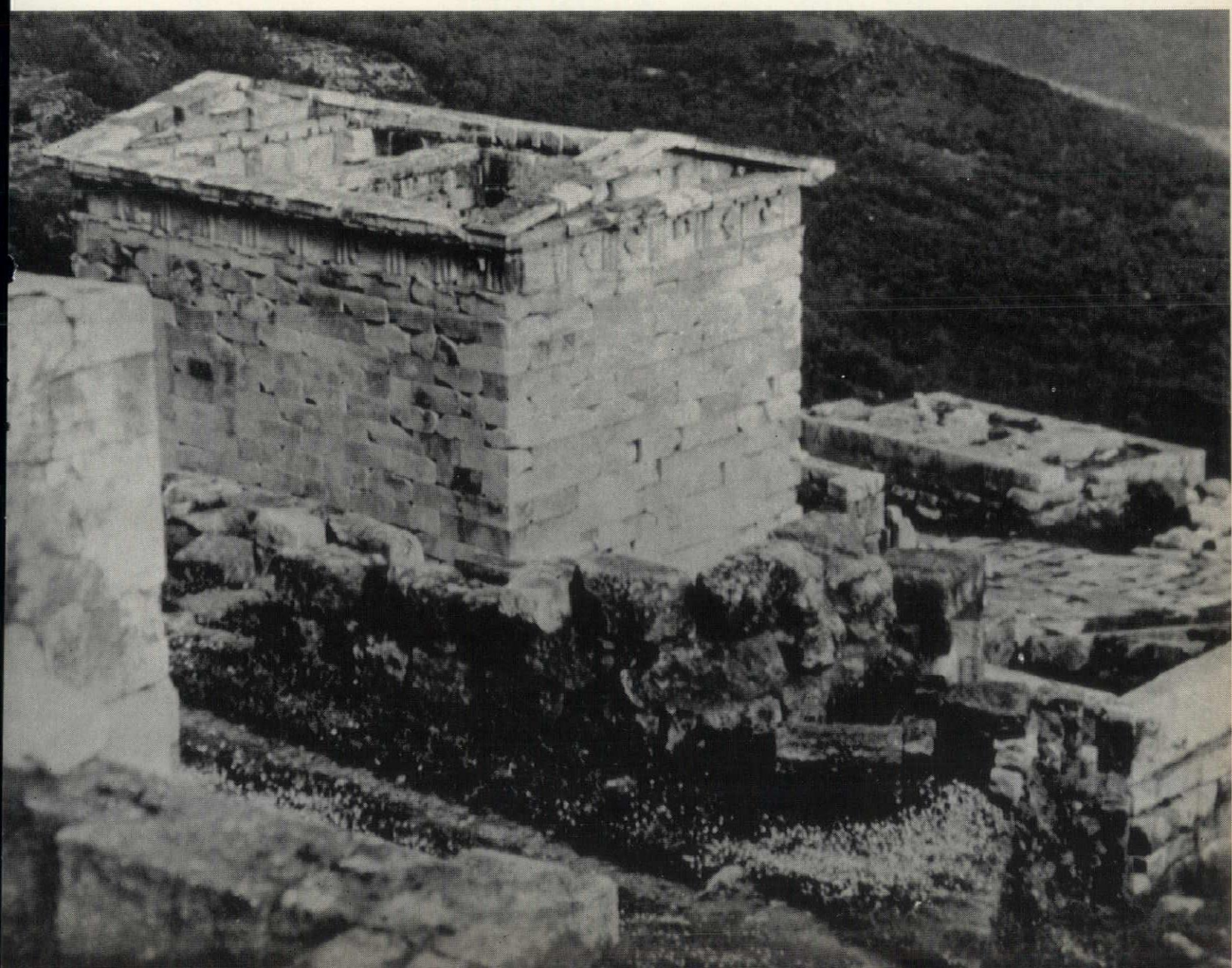
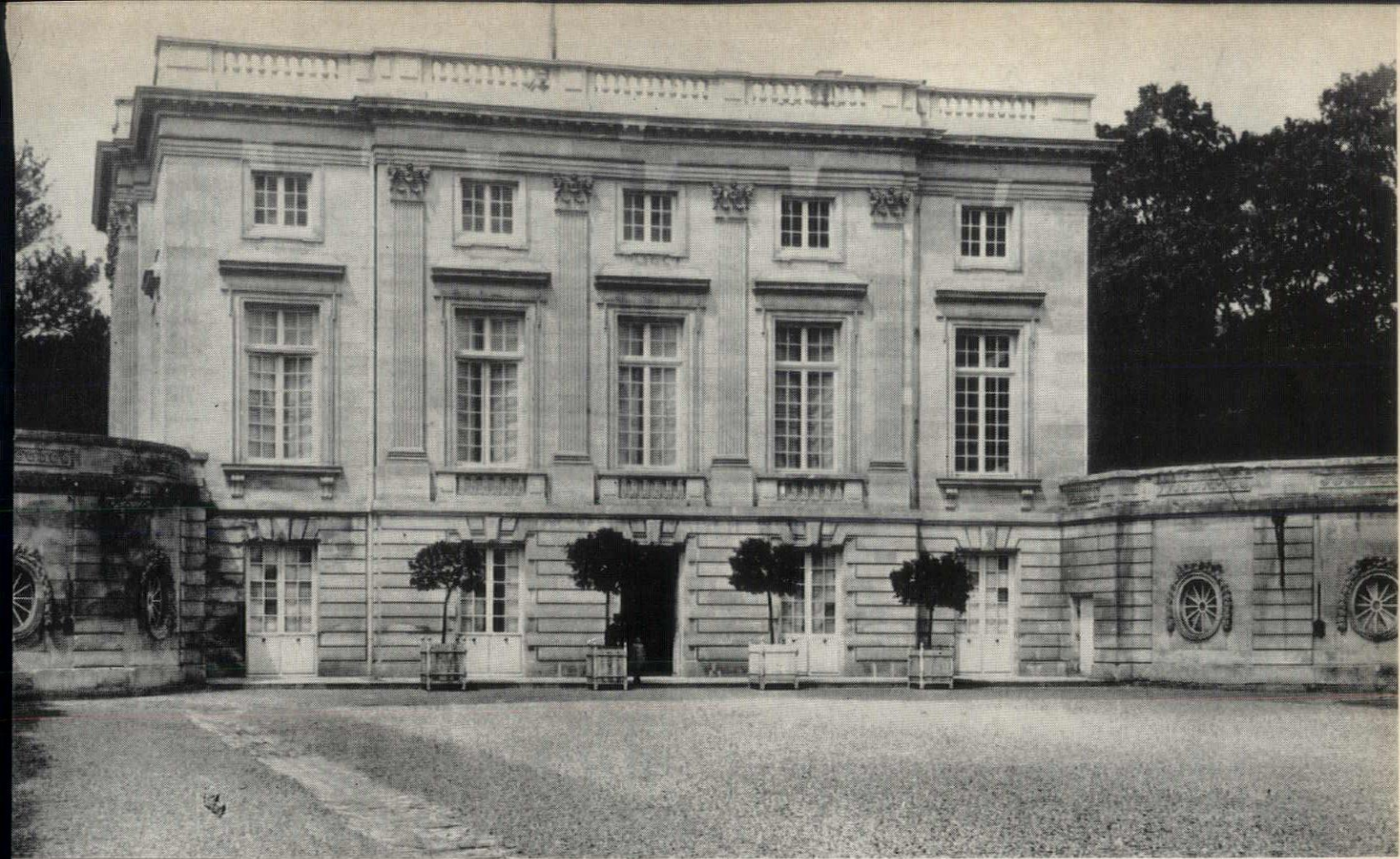
Archit



1	2
3	4
	5a 5b

**PLATE 14**







# ELEMENTS OF THE ART OF ARCHITECTURE

# SERIES A

## PLATE 2

### RELIGIOUS BUILDINGS SHOWING ABSTRACTION IN SPATIAL ARRANGEMENTS, THE ART FORMS AND THE HANDLING OF LIGHT

AFTER THE COLLAPSE OF THE ROMAN EMPIRE, DURING THE BYZANTINE PERIOD WHEN CHRISTIANITY BECAME THE OUTSTANDING INFLUENCE IN THE WESTERN WORLD, THE ARCHITECTURE OF THE TIME WAS CHARACTERIZED BY AN EMPHASIS ON THE MYSTICAL COMBINED WITH AN INDIFFERENCE TO MATTERS OF THIS WORLD. THE AIM SEEMS TO HAVE BEEN TO CREATE A VISION OF THE SUPREMACY OF A HIGHER ORDER WHILE AT THE SAME TIME ACCEPTING EVERYTHING THAT IS, HOWEVER IMPERFECT, IN ITS ROLE AS A PART IN THE INFINITE GRADATION FROM THE LOWEST TO THE HIGHEST. A WIDE SCOPE IN ARTISTIC CREATIVITY WAS ENCOURAGED IN EVERY DETAIL QUITE EXEMPT FROM FORMAL RULES. THIS PERIOD IS DISTINGUISHED FROM CLASSICAL ANTIQUITY IN THAT THE CONCEPT OF A SPIRITUAL UNITY OF ALL MANKIND EVOLVED. THE GREEK CONCEPT OF A UNIFIED WHOLE SURROUNDED BY A VOID WAS REPLACED BY THE CONCEPT OF A MYSTERIOUS INNER UNITY — THE RESULT OF DIVINE EMANATIONS FROM ABOVE.

IN SOME OF THE ARCHITECTURE OF TODAY THERE EXISTS IMPORTANT WORK IN WHICH ABSTRACT RATHER THAN MATTER OF FACT OR FORMAL INTERIOR SPACES HAVE BEEN CONCEIVED, RECOGNIZING AN ATTITUDE WHICH PERHAPS FIRST TOOK FORM DURING THE EARLY CHRISTIAN AND BYZANTINE PERIODS.

Photographs: Plate 2: 1—L'arte Bizantina in Italia, Bestetti e Tumminelli Editori D'arte, Milano; 2—Jane Dogget; 3—Ein Tag Mit Ronchamp, Verlag Einsiedeln; 4—Gaudi, Paseo san Gervasio, Barcelona; 5—Fratelli Alinari, Florence. Plate 14: 1—X Phot; 3—William Muschenheim; 4—Dr. Lossen & Co., Stuttgart.



UNIVERSAL ARCHITECTURAL QUALITIES EXEMPLIFIED IN VARIOUS HISTORICAL PERIODS OF WESTERN CULTURE — EXPRESSING BUT ALSO TRANSCENDING USE, TIME, TECHNOLOGY, CLIMATE AND A DIVERSITY OF SOCIAL AND ECONOMIC FACTORS PERTAINING IN EACH PERIOD

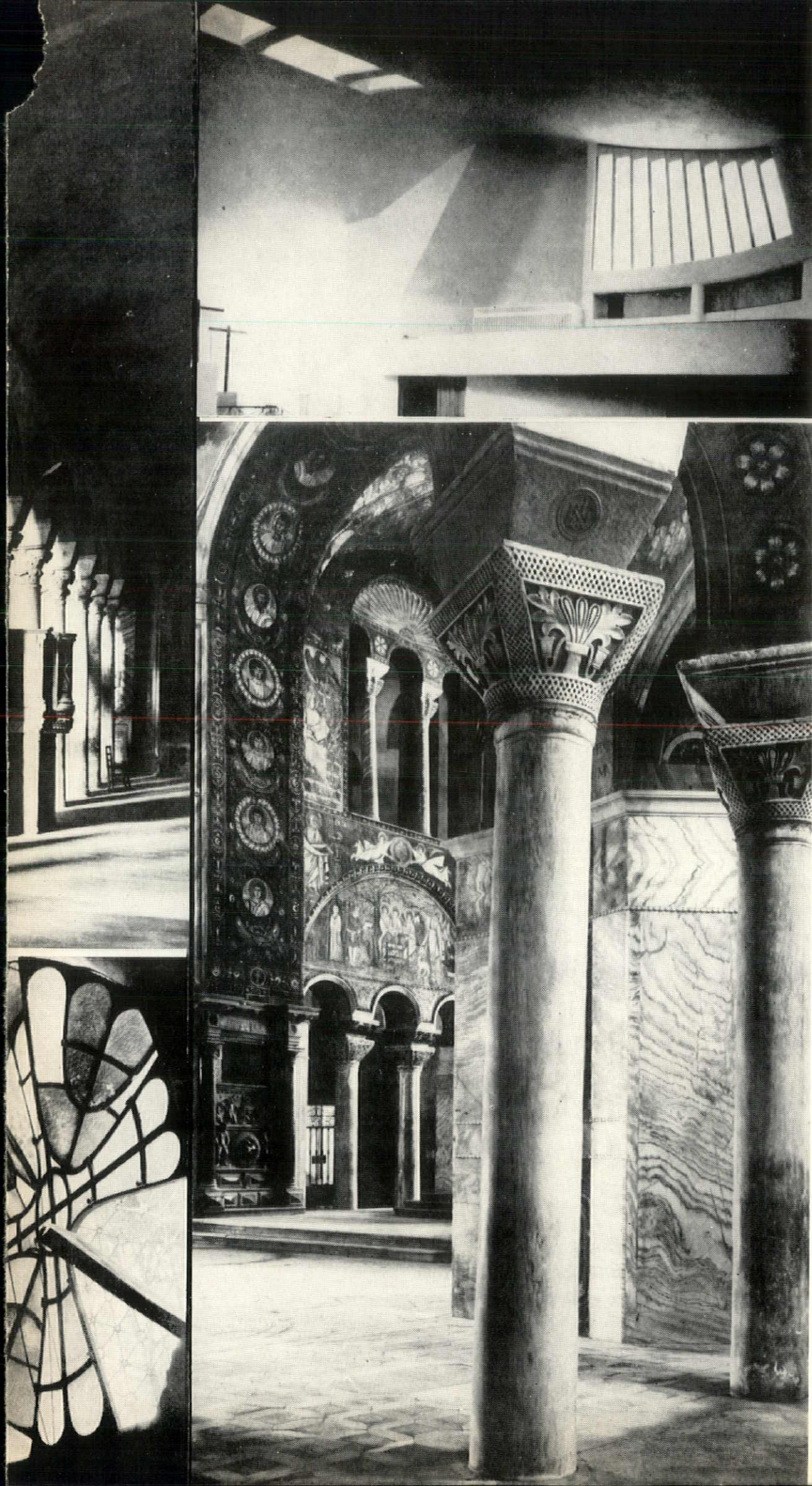
## PLATE 14

### PURE CUBICAL FORM GEOMETRICALLY SUBDIVIDED WITH A DELIBERATE EMPHASIS ON PERFECTION OF PROPORTIONS AND DETAILS

IN THE GREECE OF CIRCA 400 B. C. PRINCIPLES OF MATHEMATICAL ORDER WERE UTILIZED TO FIND OR ESTABLISH RELATIONSHIPS INTENDED TO DEVELOP A UNITY OUT OF MANY INTERDEPENDENT PARTS — AN AIM AT AN IDEALIZATION OF THE NATURAL ORDER BY MEANS OF RATIONAL THINKING. IN SEARCHING FOR RULES FOR AN UNDERLYING HARMONY, THE IMPORTANCE OF THE DISCIPLINE OF "THE RIGHT THING AT THE RIGHT TIME" WAS STRESSED, RESULTING IN THE CONCEPT OF THE GOLDEN MEAN.

Plates 2 and 14 are two of a series of 80 plates prepared with the assistance of a grant from the Horace H. Rackham School of Graduate Studies, University of Michigan, by William Muschenheim, A.I.A., and assisted by Edward Hammar skjold, A.I.A., both members of the Committee on Education of the Detroit Chapter of the American Institute of Architects. The Committee aims to acquaint the public at large about the significance of the Art of Architecture as an important element and expression of our culture. The plates are designed to serve as exhibition material and to be projected directly or in the form of slides to students, laymen, and interested professionals.





1  
S. APOLLINARE NUOVO  
VIth CENTURY  
Ravenna, Italy

2  
CHURCH  
1958  
Vuoksenniska, Finland  
Alvar Aalto  
Architect

3  
RONCHAMP CHAPEL  
1955  
Ronchamp, France  
Le Corbusier  
Architect

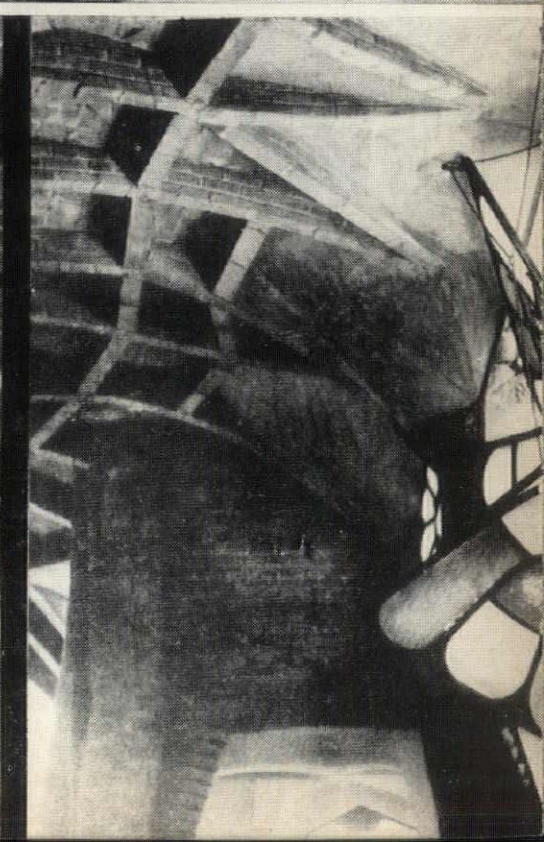
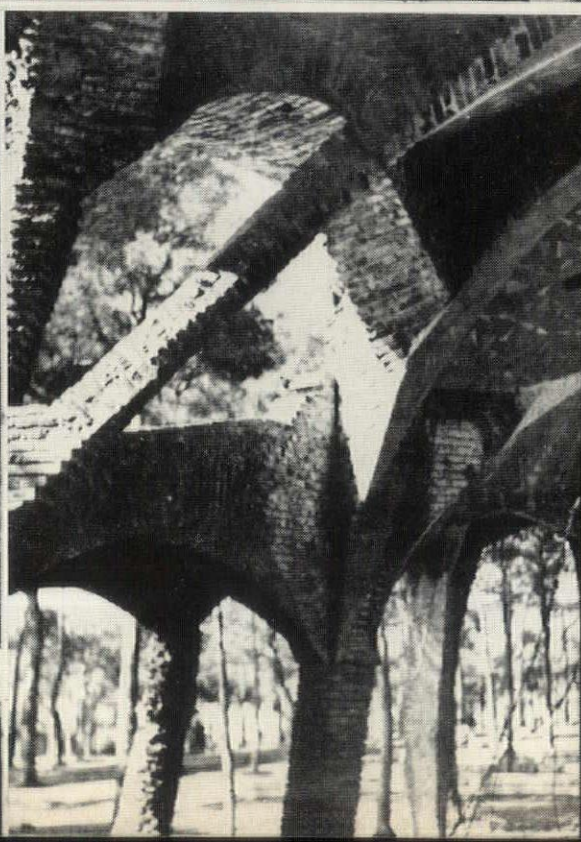
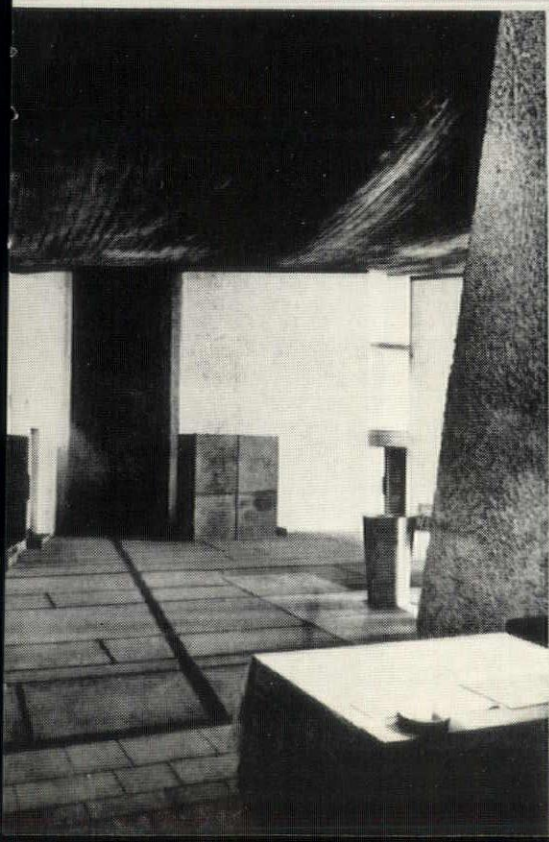
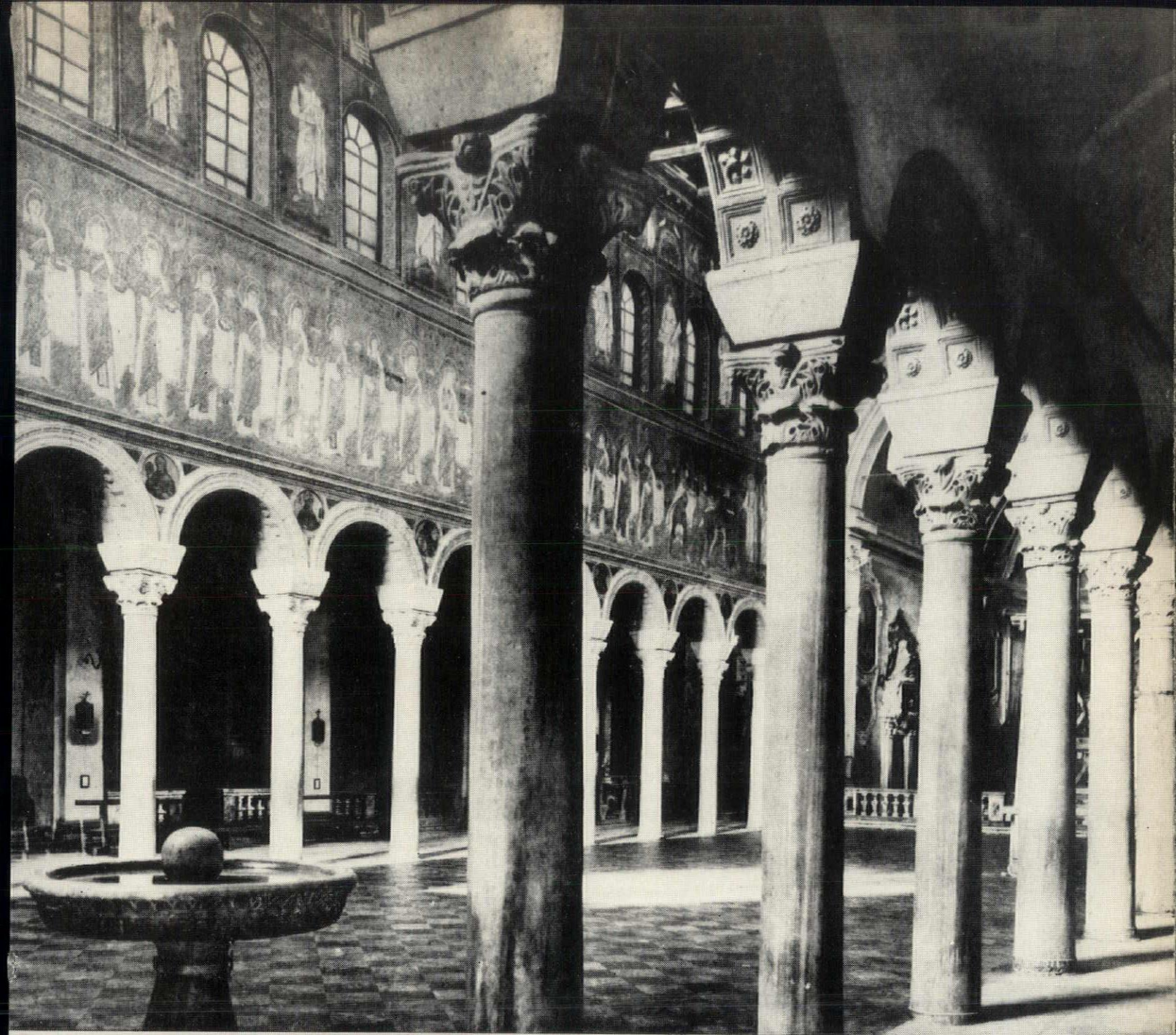
4 & 5  
GUELL COLONY CHAPEL  
1898-1930  
Barcelona, Spain  
Antonio Gaudi  
Architect

6  
S. VITALE  
547  
Ravenna, Italy

1			2
			6
3	4	5	

PLATE 2







ships that exist between politics, money and business . . . and how all of these things are tied together by common bonds of interest.

He must become aware of his own responsible function in the development of society's physical environment . . . and he must become aware on the effect the shape of his environment will have on society itself.

He must learn more of today's . . . and tomorrow's . . . client.

Our tax and economic structure has limited, if not ended, the days when individuals could acquire great personal wealth and administer it without accounting to others.

The client . . . an individual with personal ideas and personal interests . . . with great sums of money . . . has been replaced by the client with an impersonal corporate image.

Today's BIG client is faceless. It is a name. Its money is the pooled and

invested funds of stockholders. THIS is the client we must serve in the future and its impersonal character INCREASE the obligation of the architect rather than lessens it.

We architects . . . as well as the young people who are studying in our architectural schools . . . must become better acquainted with the image of the Corporate Entity. We must learn how to deal with the client who will become an owner of a building project that may never be seen or used by those who had the power of decision in approving the design.

The school of architecture must become a West Point or an Annapolis. We must develop MORE than individuals who are capable, well informed mechanics. We must develop LEADER-SHIP . . . train it so that it can assemble the components . . . arrange for the land . . . secure the financing.

No one will EVER be better equipped

to translate the requirements of an owner into a finished building than an architect. He is trained for this job. He is equipped by nature with the creative drive needed to accomplish it.

No one will ever be better equipped to deal with man-made environmental forces than the architect. With our political, economic and social activities concentrated in urban areas, we can be certain that our future will not only be shaped IN buildings but influenced BY them.

The New Profession will be advanced by the New Architects who are treading the paths of knowledge in every school of architecture in the country.

But learning is not for them alone . . . it is ours too.

They will learn to do the job ahead . . . to pick up where we of this generation turn loose. We, on the other hand, learn too . . . and if we are to get OUR jobs completed, we'd better learn fast!

# MSA

## ITEMS

(Continued from Page 17)

**ARCHITECTS OF FINNISH DESCENT** please contact Eino O. Kainlahti, A.I.A., 2311 Shelby, Ann Arbor, Michigan. Mr. Kainlahti is assisting Dr. Armas Holmio of Hancock, Michigan, in collecting biographical information on Finns in Michigan. If you are of Finnish descent or know someone who is, send information to Mr. Kainlahti, including any such information as may be available about the origin of the family in Finland, notable events about the family's life here in the USA, and architectural achievements and professional background. The information should be sent by early May, in order to be useful to the editor. **THE HISTORY OF MICHIGAN FINNS** is to be published this year, containing material on Finns contribution here in USA.

**GOV. SWAINSON** has announced that Rheem Manufacturing Company will consolidate its air conditioning and heating production plants from three states in Kalamazoo.

The incoming plants will join an existing factory and add an estimated 300 jobs.

Governor Swainson, speaking in Lansing for the firm, said the plants will be transferred from Maryland, Delaware and California.

"The decision is a dramatic demonstration of the company's confidence in the industrial future of Michigan," the Governor said.

Rheem water heaters, furnaces and air conditioners are distributed in the Detroit Metropolitan area by Nelson Company.

**Jury for Draftsmen's Competition (L to R)**—William J. Rettenmier, Executive Secretary, Sheet Metal Contractors Association Industry Fund; Bruno Leon, AIA, Head, Dept. of Architecture, U. of D.; Maurice V. Rogers, general contractor (registered architect); Frank E. North, Commercial Sales, Detroit Edison; George L. W. Schulz, AIA, Chief Architect, Detroit Board of Education; Kenneth L. Kimmel, President of the Fund; Ferdinand Bolle, Jr., President SMCAD and Treasurer of the Fund; Julian R. Cowin, AIA; Emrys L. Williams, President, Producers' Council, Michigan Chapter; Leo I. Perry, AIA; L. Robert Blakeslee, AIA; John A. Allen, AIA, Chairman of the Competition Committee; Karl Krauss, Jr., AIA. Jurors not present were Ralph W. Hammett, AIA; Earl W. Pellerin, AIA, and Edward R. Harrigan.



Winn Brunner Photo

The lighting design in the Convention Arena, the circular companion building to Cobo Hall, has been judged the 1962 Michigan Section winner in the competition held annually by the Illuminating Engineering Society. The entry was submitted by Fred L. Lantz, senior lighting engineer for Giffels & Rossetti, Inc., Architect-Engineer for the two exhibition center buildings.

The design will automatically be submitted to the Great Lakes regional competition to be held in April. Judging of the nation's top lighting design will take place in September in Dallas.

In 1961, Lantz submitted the lighting design in Cobo Hall, which was the State and regional winner, and placed third nationally.



## Have You Heard?



BY  
EDNA  
MORISON

## A History of Hats

By Fran Dellar

Once upon a time, eons ago, Mrs. Ugh stepped out of her caves squinting in the sunlight and saw a palm leaf floating by. She picked it up and poised it on her head to shade her eyes as she walked down to the pond. When she saw herself in the water she tilted up one side of the palm leaf and then the other and ended up spending a very pleasant hour rearranging it to see which way was most becoming.

We're still putting interesting things on our heads and rearranging them for our adornment. There is no rhyme or reason to women's hats. One week we wear them with the brims resting on our noses and the next week they are slipping off the backs of our heads. And the following day we stick a mink pen wiper over one eye.

Whatever they are and however they are made, they are all fun to wear. Some out-of-town guests on Thursday were Mrs. Henry L. Wright of Los Angeles; Mrs. Raymond Kastendieck of Gary, Indiana; Mrs. Elmer Manson and Mrs. Clarence Rosa from Lansing, Michigan. WALD members whom we haven't seen for a while were Mrs. Clair W. Ditchy, Mrs. Arthur Hyde, and Mrs. Lucky Brandt. Among other members attending were Mrs. Philip Youtz, Mrs. William Muschenheim, Mrs. Herbert Johe, Mrs. C. T. Larson, Mrs. Charles Ahlstrom and "A Wife" from Ann Arbor. Still others were Mrs. Earl Meyer, Mrs. Fred Schoettley, Mrs. Hurlless Bankes, Mrs. LaVern Nelsen, Mrs. Robert Blakeslee, Mrs. Paul Brown, Mrs. Julian Cowin, Mrs. George Diehl, Mrs. Gerald Diehl, Mrs. William Fernald, Mrs. Frederick Fuger, Mrs. Werner Guenther, Mrs. Ralph W. Hammett, Chairman; Mrs. Joseph Leinweber, Mrs. Charles MacMahon, Mrs. Gustav Muth, Mrs. Edwin F. Noth, Mrs. William Odell, Mrs. C. William Palmer, Mrs. Suren Pilafian, Mrs. Louis Redstone, Mrs. Henry Ruifrok, Mrs. Walter Sanders, Mrs. Linn Smith and Mrs. Robert Svoboda.



L. to R.—Mrs. Charles A. Ahlstrom of Ann Arbor, Mrs. Ernest J. Dellar, Mrs. James B. Morison. The accompanying photograph is indicative of some of the fun we had trying on "Easter Bonnets" at the 48th Annual MSA Convention.

Our Hostesses for the day were Mrs. George Masson, chairman; Mrs. John Couchman, Mrs. William A. Fraser, Mrs. Ken McWhinnie, Mrs. Thomas Gemmel, Mrs. David Cameron, Mrs. E. Wilby, Mrs. Hugh Sheppard, Mrs. Douglas C. Johnson, Mrs. Carlton Campbell.

Since this is the last issue for WALD until September, please let me remind you of a few coming events.

May 19, 1962—Fourth Annual Dinner Dance for Husbands and Wives.

May 25, 1962—Afternoon bridge party to be held at Mrs. C. William Palmer's home.

August 2, 3, 4, 1962—Annual Mid-Summer Conference, Mackinac Island. Chairman of Ladies activities for this meeting will be Mrs. Charles MacMahon of Birmingham, wife of MSA President.

George Washington said: We ought not to look back unless it is to derive useful lessons from past errors, and for the purpose of profiting by dear-bought experience.

Have a happy and enjoyable summer. See you in September.

## A Memorable Day

By Edna Morison

On Friday our day began for us  
On a chartered trip via a bus.  
To Windsor and Mrs. Masson's home we went

For a most wonderful pre-luncheon event.

Then continuing on again by bus  
To the Willestead Galleries which  
Held many surprises for us.

The cuisine—of soup, salad, and lobster  
Newberg

Tea, coffee and English trifle was served  
All with such grace and dignity, it  
Simply was SUPERB!

Mr. Saltmarche was a delight to hear  
For his wit and his charm  
We all gave a cheer.

And so to our friends across the way  
We say a hearty "Thank You"  
For a most Memorable DAY!

RALPH HAMMETT ASSOCIATES IN ARCHITECTURE have moved their offices to larger quarters at the Whitker Building, 321 South Main Street, Ann Arbor, Michigan.

The telephone number remains the same—NORMANDY 2-0936.

Hammett is Professor of Architecture at the College of Architecture and Design, University of Michigan.

SAMUEL CALDWELL, skilled craftsman whose sole occupation for 79 years was the loving care of stained glass windows, turned 100 recently in Canterbury, England. During two world wars, Caldwell supervised the piece-by-piece removal of the priceless stained glass at Canterbury Cathedral, and after each war he reassembled them.

## Lens-Art Photographers

15743 JAMES COUZENS HIGHWAY  
Detroit 38 UN. 4-5134

Official Photographers for  
Monthly Bulletin, MSA

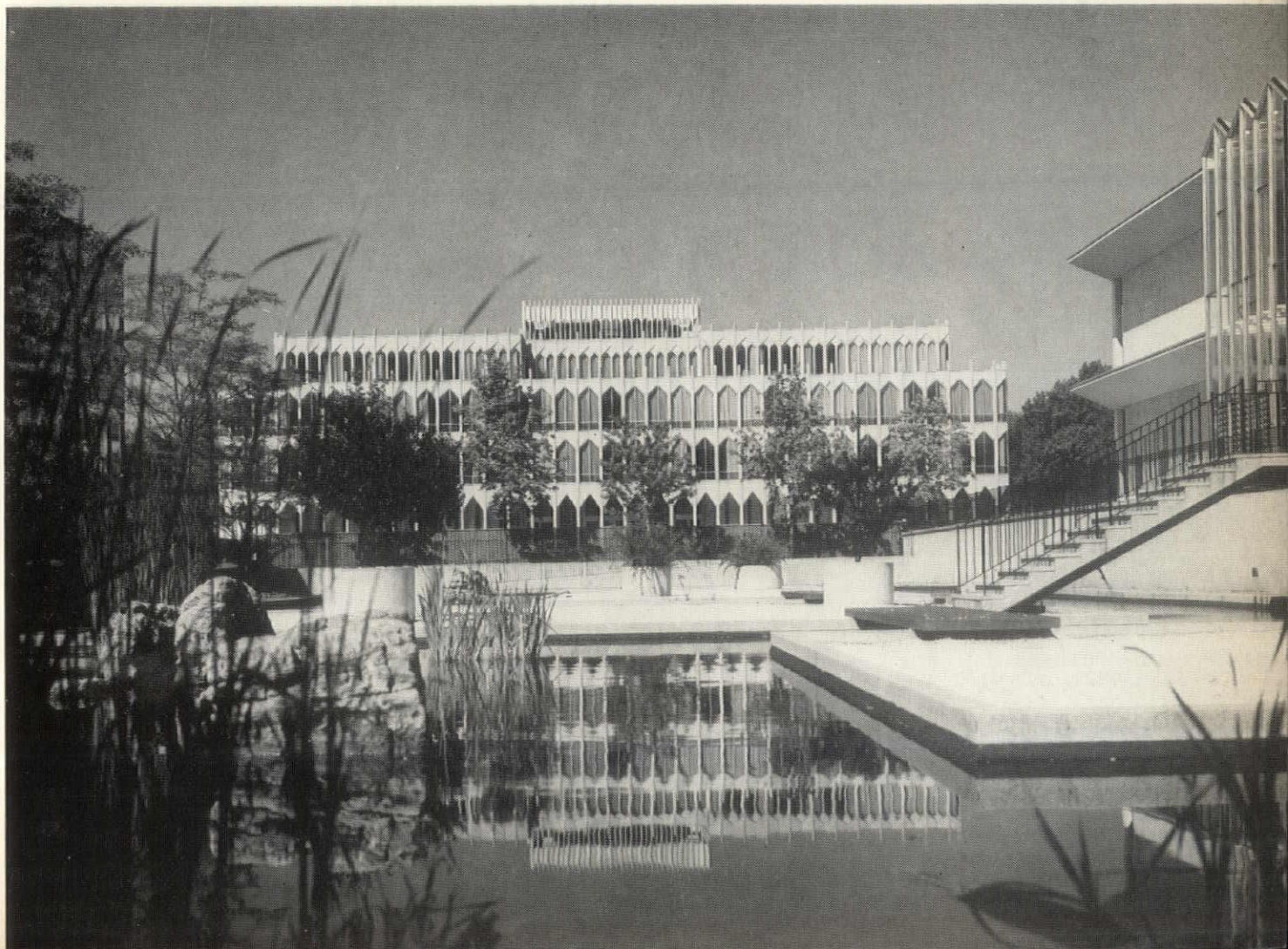
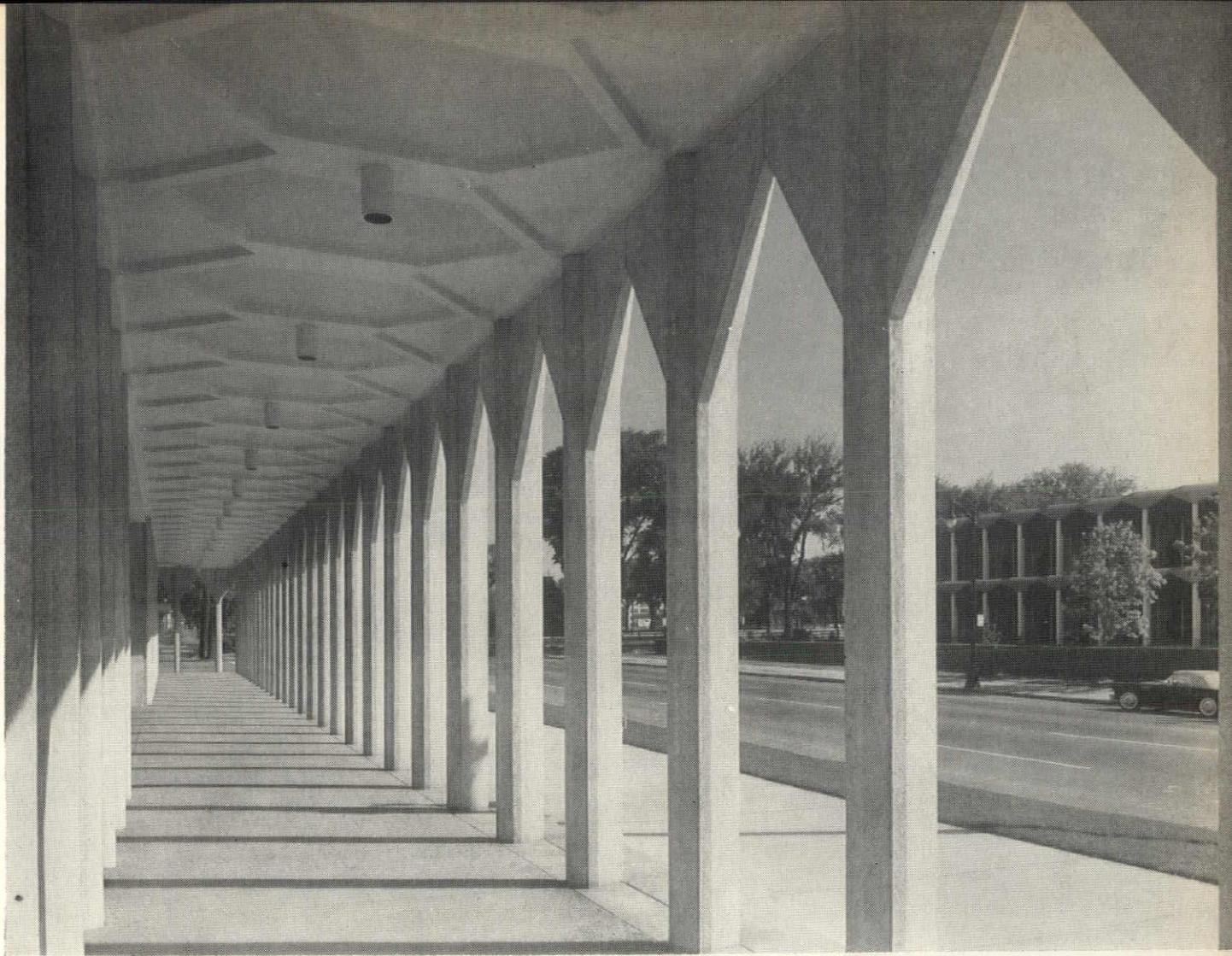




PHOTOS BY BALTAZAR KORAB

**COLLEGE OF EDUCATION BUILDING, WAYNE STATE UNIVERSITY, DETROIT**  
**MINORU YAMASAKI AND ASSOCIATES, ARCHITECTS AND ENGINEERS, BIRMINGHAM**





CHIGAN  
CHIGAN





PHOTOS BY BALTAZAR KORAB

STUDENT LOUNGE

**COLLEGE OF EDUCATION BUILDING, WAYNE STATE UNIVERSITY**  
**MINORU YAMASAKI AND ASSOCIATES, ARCHITECTS AND ENGINEERS**





CLASS ROOM

LABORATORY



DETROIT, MICHIGAN  
BIRMINGHAM, MICHIGAN



# THE TIDES INN

Continued From March Issue (1497-1644)

By GUSTAVUS ARNOLD

After the beheading of Charles I on January 30, 1649, during the English Civil War, Virginia was practically a reluctant independent republic under Roundhead Oliver Cromwell until 1660, when at Cromwell's death, Cavalier Bonnie Prince Charlie was invited to the throne and Sir William Berkeley, now grown crotchety, was restored as royal Governor.

Charles II, in appreciation of the Virginia assembly's act of recognizing him, in spite of Cromwell, as England's lawful king, after the beheading of his father, elevated the Colony to the proud position of a Dominion, an independent member of his empire to consist of England, Scotland, Ireland and Virginia and had coins engraved to that effect. It was in this way that Virginia acquired the title of "The Old Dominion."

Before 1661, a total of 576 grants of "headright" lands between the Rappahannock and the Potomac Rivers in the Northern Neck had been made in the King's name by the Colonial Governors. "Headright" meant that any person who paid his own passage to Virginia would receive fifty acres of land. He was also given fifty acres for each person he brought over "at his own cost."

Suddenly to the consternation of these loyal Northern Neckers came the news that while the recently enthroned Charles had been abiding his time in exile in France he had, in 1649, given seven of his favorite courtiers proprietorship of the Northern Neck. Now the "headright" titles were put in jeopardy and many faced the loss of their property.

In 1662, a group of English merchants took a lease from the courtiers to exploit it. Governor Berkeley backed by the Virginia Council, although loyal to the crown, still was a firm believer of the colonists' "state rights." Charles ignored the representative sent to England to protest the grant but evidently it had some effect for the merchants were not heard from further.

Thomas, Lord Culpeper, in 1673, had bought out the rest of the courtiers and had become sole proprietor of the Northern Neck. He had cunningly had the terms of the patent changed to the "first heads of the springs" of the two rivers, instead of "within the heads" of the two rivers, as originally stated in 1649. The change in these few words increased the size of the tract from one million to more than five

million acres. In 1688, King James II extended it in perpetuity to Culpeper.

At the death of Lord Culpeper his daughter, Catherine, inherited the vast domain. She was the wife of Thomas, Fifth Lord Fairfax and the grant became known as the Fairfax Proprietary. Until Thomas, Sixth Lord Fairfax came to Virginia, in 1747, to administrate the estates, various Virginians had acted as steward or factor for them. One of these men was Robert "King" Carter of Corotoman whose family became one of the most influential in all Virginia.

Robert's father, John Carter, had left England in 1649 when Oliver Cromwell came into power. He became a substantial landowner in the Northern Neck and built a home called Corotoman on the banks of the Rappahannock, where an estuarial creek entered into it, and called it Carter's after himself. The site had a commanding view toward the river's mouth where it enters Chesapeake Bay. He was a member of the Virginia House of Burgesses and of the governing Council. He was married five times in twenty years. His fourth wife, Sarah Ludlow, was the mother of Robert. He built the original historic Christ Church and lies buried in the chancel with his first four wives—but not his fifth, whom he disliked.

Robert inherited considerable wealth from his father and like William Backhouse Astor of a later date, who diligently increased his father John Jacob Astor's patrimony from twenty million to forty million, he increased his, to such an extent, that he became the first millionaire in Colonial America and the owner of a vast empire of over 300,000 acres—mostly in the Northern Neck of Tidewater Virginia.

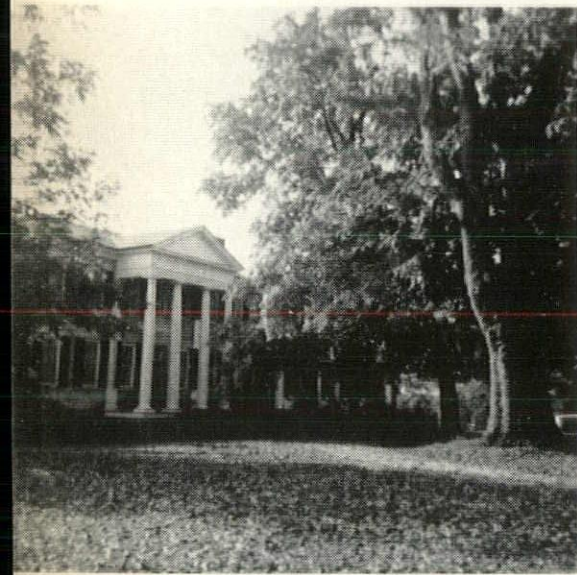
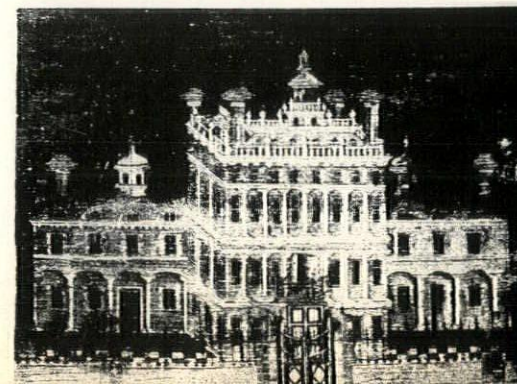
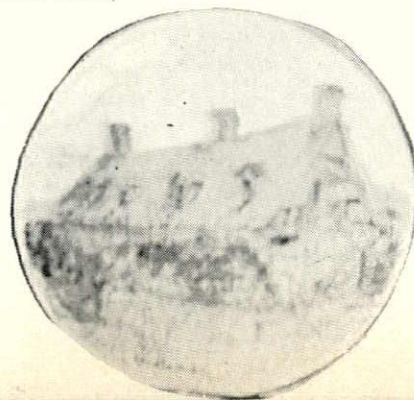
His great opportunity came, in 1702, when he became land agent for the Fairfax Northern Neck Proprietary—and he made the most of it! He accumulated 20,000 acres by 1711, when he lost the agency to Thomas Lee of Westmoreland great-grandfather of General Robert E. Lee. However, in 1719, he regained the agency and in the year 1724 alone he took in patent grants of over 87,000 acres. Tobacco growing became his pride and glory. Since tobacco depletes the soil after three years' crop new land had to be continually acquired. So, like William Backhouse Astor, who never sold but bought more property and became the landlord of New York City, Robert "King" Carter never sold

**DITCHLEY**—Residence of Mrs. Alfred Irene du Pont de Nemours (Jesse Ball), descendant of Joseph Ball, "the last Episcopalian," whose grandfather Col. James Ball married Lettice Lee granddaughter of Hancock Lee founder of Ditchley line and fifth son of Richard Lee I who patented it in 1651. Present house built 1752 by Kendall Lee, Mrs. du Pont descends from William Ball founder of family in Virginia and grandfather of Mary Ball Washington, mother of George Washington, through his grandson George Ball, ancestor of U. S. President Zachary Taylor

**SABINE HALL**—Residence of Rev. T. Dabney Wellford, grandson of Dr. Armistead N. Wellford who married Elizabeth Carter granddaughter of Landon Carter, son of Robert "King" Carter. Built in 1730. Named after Roman poet Horace's villa. Now comprises 5,000 acres. Believed designed by architect Richard Taliaferro of Williamsburg for Robert "King" Carter as residence for son, Landon Carter. Exterior has been altered during last 232 years. Unaltered interior considered one of finest of Colonial America. Great Hall (shown below) 25 x 38 ft. runs through house; double doors at both ends. Center arch leads to grand staircase—one of most noted in America. (Photo by author by special permission of Mrs. T. Dabney Wellford)

**HISTORIC PLATE**—Depicts home of John Carter, father of Robert "King" Carter. Built 1652; demolished 1929; site on grounds of Corotoman. Now in possession of Mrs. Joseph Childs of Weems, Virginia. (Photo taken by kind permission of owner)

**COROTOMAN?**—Painting of unknown Virginia residence of late Stuart period. Believed by some to be the "lost mansion of Robert "King" Carter. Note water gate river entrance. House has all the opulence of America's "First Millionaire." Only excavating the site may possibly disclose the answer





## HISTORIC HOMES NEAR THE TIDES INN

All Photos by Author (October 1961) unless otherwise designated

and became the landlord of Virginia and of the Northern Neck in particular.

Not only was Carter interested in "land-grabbing" but he took part in the government as well. At twenty-eight he became a member of the House of Burgesses, later speaker, and finally, a member of the Council where he served the first six years as treasurer and the last six as president. He was colonel and commander-in-chief of Lancaster and Northumberland counties and naval officer of the Rappahannock River district. He was a trustee and member of the board of visitors and rector of the College of William and Mary, founding a scholarship there and living to see more of his descendants matriculate in that institution than came from any other family in Virginia. He had a library of 521 books including the best law library in the American colonies at that time.

To Robert "King" Carter is due a great deal of credit for developing the architecture of Virginia "from its traditional to its academic phase." He built a magnificent mansion at Corotoman near his father's smaller house, that rivaled the splendor of many an English nobleman's estate, and because of his enormous wealth it was probably the most splendid house in America at the time. It was destroyed by fire, in 1729, and never rebuilt. The buried foundations of the vast structure have lain undisturbed for over 233 years and members of the Smithsonian Institution have ventured that if the remains should ever be excavated and examined they might reveal one of the great archeological finds of Colonial American life.

A hundred years ago a divine living in the area saw a lonely figure leave the site of the foundation at dusk carrying a metal chest to the water's edge where he boarded a small boat and sailed away. Shortly after, a man in Baltimore, known to have no wealth, began to build a series of elegant residences for himself. The Baltimorean never revealed the source of his fortune.

Robert "King" Carter married twice and had five children by his first wife and ten by his second. A man of natural business acumen and enterprise he made it his business, also, to marry off his sons and daughters to the most important families in Virginia. Thus founding a kissin' cousin dynasty as powerful and as influential and as close-knit as any ever to prevail in America.

Not satisfied with a mansion for himself alone he wanted one for each of his numerous children and so it was said employed as architect Richard Taliaferro of Williamsburg, one of the most celebrated architects of his day, and the two of them together came up with such architectural gems of distinctive Shropshire quality—reminiscent of those homes we can see in Shrewsbury, England today—of Berkeley, Sabine Hall, Rosewell, Nomini Hall and Cleve, and for his grandchildren, Nelson House, Elsing Green and Carter's Grove—all mansions of arresting beauty and superb design. But of the greatest of them all, his own residence, there is very little known. It is the house of mystery that forever haunts the minds of those who try to fathom how it must have been.

Carter left funds for the construction of present historic Christ Church, built in 1732, providing the remains of his father and his four wives were left intact, after the earlier edifice, built by his father in 1669, had reached deterioration. It is considered the finest and least changed Virginia church in America today, with its original furniture still intact. It is in the form of a Greek Cross, with walls three feet thick. In its architectural design and detail the "influence of Palladio Londinensis is all prevailing."

Among "King" Carter's descendants were two Presidents of the United States; three signers of the Declaration of Independence; eight Governors of Virginia; Confederate General Robert E. Lee; Episcopal Church Bishop William Randolph Meade, United States Supreme Court Justice Edward White; General Fitzhugh Lee; author Thomas Nelson Page, and the present Robert Lee Stephens.

At the death of "King" Carter in 1732 (the year George Washington was born) the great Carter empire was divided among his heirs, and sixty-seven years later the site of Pocahontas' kidnapping was purchased by William Ashburn whose ancestors founded the market town of Ashborne (Ashburn) on the River Dove in Derbyshire, England—whose parish church was erected in the 13th century. Ashburn had come over during the reign of George III. While the Carters had been tobacco barons the Ashburns, in turn, became cattle barons owning much of the land around Carter's Creek and the Rappahannock River.

Later generations of the Ashburns became "watermen" who made the wide



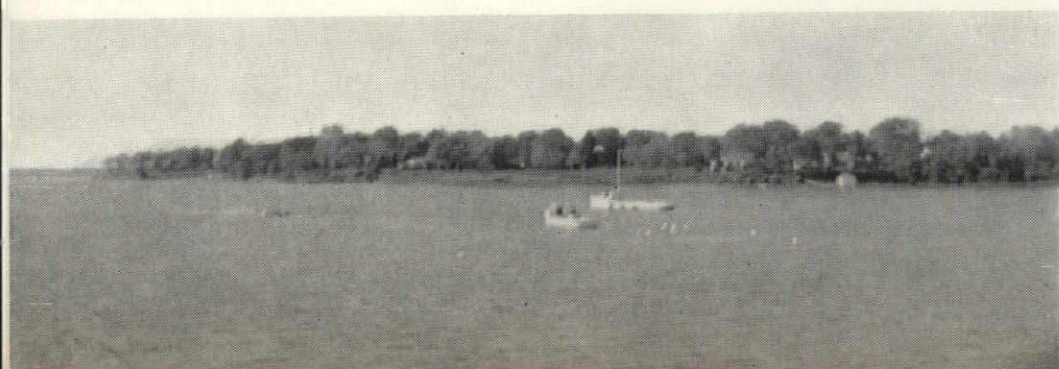
**EPPING FOREST**—Birthplace of Mary Ball Washington, (1708), mother of Gen. George Washington, first president of the United States. Named after Ball estate in England: "Up in the Forest." Col. Joseph Ball, Mary's father, inherited it from his father Col. William Ball, founder of the family in America, who came to Virginia in 1663. Mary's mother was Mary Johnson, a widow, and her father's second wife. Joseph Ball died when Mary was two and left her "400 acres near the head of the Rappahannock River, three slaves, 15 cattle, and all the feathers in the kitchen loft to be put in a bed for her." Mary Ball married Augustin Washington March 6, 1731. Property believed now (1962): "For Sale"



**COBBS HALL**—Residence of E. Walter Harvey great-grandson of Lewis G. Harvey who married Martha Lee, great-great-great-granddaughter of Col. Charles Lee, youngest son of Richard Lee I. First home of Lees in America. Richard Lee I buried in family plot. Patented in 1651. House built by Charles Lee in 1720; present house rebuilt. Owner, mayor of Kilmarnock, Va. Mrs. Harvey's ancestors, the Kelleys', founded city, came from Kilmarnock, Scotland

**LEE HILL**—Residence of Mr. & Mrs. Ennolls Albert Stephens. Ancestral home of Mrs. Stephens, whose father, McDonald Lee, was Commissioner of Fisheries for State of Virginia, and whose great-grandfather was Gen. Fitzhugh Lee, nephew of Gen. Robert E. Lee, and traces her descent from both Richard Lee I of Cobbs Hall and Robert "King" Carter of Corotoman. Present residence on site of older home

**HISTORIC SITE OF COROTOMAN**—Robert "King" Carter's fabulous mansion. Open space on high bank at river's edge in center shoreline is exact spot. Site taken from yacht "Miss Ann" at confluence of Carter's Creek and Rappahannock River

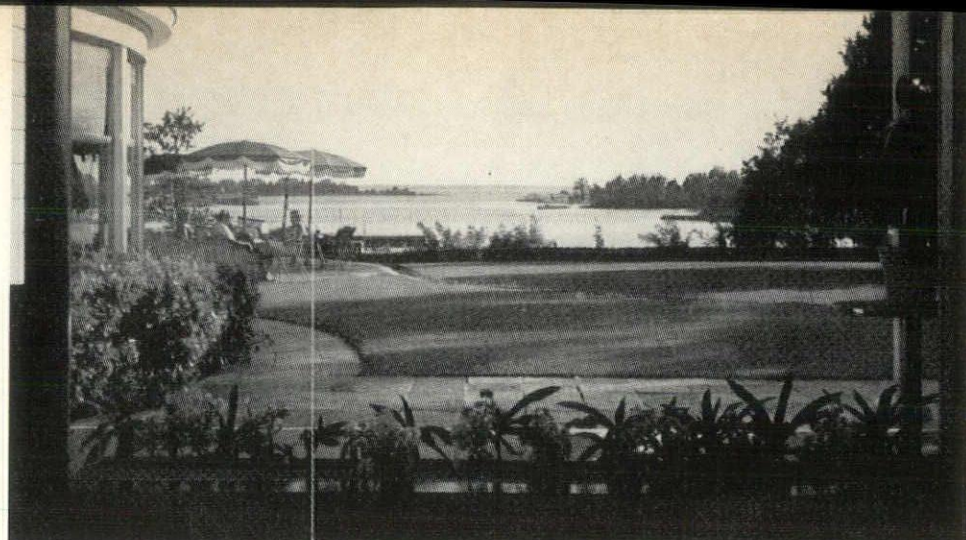






LOUNGE FIREPLACE DETAIL

Photo By Author, October 1961



VIEW FROM LOUNGE LOOKING WEST TOWARD RAPPAHANNOCK

reaches of the Chesapeake and the Rappahannock the source of their wealth. Today (1961) Captain Henry Ashburn, now in his 94th year, is the patriarch of the clan.

In 1945, the Ashburns sold the site which had become almost a wilderness, with a lonely, haunt-eyed-windowed, dilapidated manse on the brow of the 40-foot high peninsula its only sign of previous human habitation, to Ennolls Albert Stephens, a Virginian of the "first water," whose forebearers had arrived in 1640 during the reign of Charles I.

Mr. Stephens, the present owner, is a gentleman who personifies the triumvirate of the true Virginian as we are wont to visualize him today. He has the gallantry of Sir Walter Raleigh, the enterprise of Captain John Smith and the acumen of Robert "King" Carter, all desirably wrapped up in one individual. His patrician wife is the great-granddaughter of General Fitzhugh Lee, nephew of General Robert E. Lee. Her father, MacDonald Lee, was carried as a babe-in-arms by his fleeing parents out of flaming Atlanta when General Sherman was marching in.

The Stephens, having purchased the property, were undecided what to do with it. Someone suggested building an inn on it. But they knew nothing about inn-keeping. Finally, they decided, as a lark, to build a small inn on the Pocahontas Peninsula, putting in all the innovations they had found lacking in other fine establishments they had visited in America.

They selected the well-known Louisiana architect Douglass Vincent Freret, AIA, of Freret and Wolf, of New Orleans, to draw up the plans. He came up with a design that was "contemporary as tomorrow" but with all the grace and dignity and charm of Colonial America, which was what the owners definitely wanted.

Early in the spring of 1946, just after the close of World War II, the construction began. Much of the material was taken from the timber in the immediate area, which included pine, cedar, walnut and locust; and cypress hauled in by oxen from a swamp twenty miles away—in all, a whopping 350,000 feet of lumber.

The three-story dream inn gradually arose on the bluff overlooking Carter's Creek on three sides, with a magnificent one-half mile view of the historic Rappahannock. Since the view "was-the-thing" the 44 double bedrooms each had a window thirteen feet wide by five feet high, set so low that one could recline in bed and still look out at the view. This was real enchantment.

In the fall of 1946 the amateur, prospective-innkeeper Stephens took a whirlwind jaunt through England, Belgium and France, where they bought the finest china, silver, crystal, linen, carpeting, pictures and other furnishings for their little enterprise, and in the summer of 1947—July 15th to be exact—the little inn opened its doors for business.

It was an immediate success because the guests who came liked what they saw and then came back for more.

The Tides Inn is small and select and has accommodations for only 125 guests. You feel as though you were attending a house party at a private country estate—with a yacht thrown in for good measure. There is nothing like it anywhere else in the land. That is one of the reasons why so many come back year after year. It has all the charm and tradition of kissin' cousin Colonial America.

Most of the staff belong to old Virginia families and they all have that hospitable

attitude that comes with gracious living. Gladys Rice, at the desk, for instance, related to authoress Miriam Haynie. Here there is warm charm, a sense of dignity in an atmosphere of grace and refinement—rarely found in such establishments today.

Twenty-five yards from the main building are two lovely structures containing semi-suites in exquisite taste. One, the Windsor House, named after the Duke of Windsor, caters primarily to newlyweds; the other, Lancaster House, named for the county, has reportedly the finest accommodations in the world. Both face the water.

The Tides Inn prides itself on its famous gourmet dinners, and well it may, for it is acknowledged to be by authorities that field "one of the six best places in this country and France for fine food." special Prime Ribs of Beef dinner is given on Thursdays and on Sunday a sumptuous seafood buffet supper.

Perhaps the following expresses most aptly the hallmark of this enchanted spot. In the words of the owner as printed on the dinner menu: "We hope you will enjoy the results of our efforts to preserve for your pleasure, the beauty and charm of gracious Colonial life, with all its elegant luxurious living, its fine food, its delicious wines, its silver, china and crystal, and above all, the charming company of happy people, all of which, in the past, turned the hour of dining into a great social event.

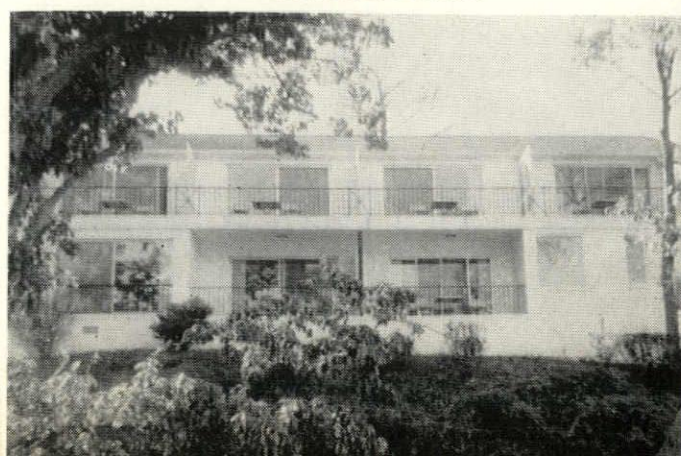
"Just as in Colonial days, when a stranger was a source of pleasure and entertainment for the host, you will—our welcome guest—add much to our happiness if you enjoy to the fullest our historic

LANCASTER SEMI-SUITE



Courtesy The Tides Inn

LANCASTER LOGGIA



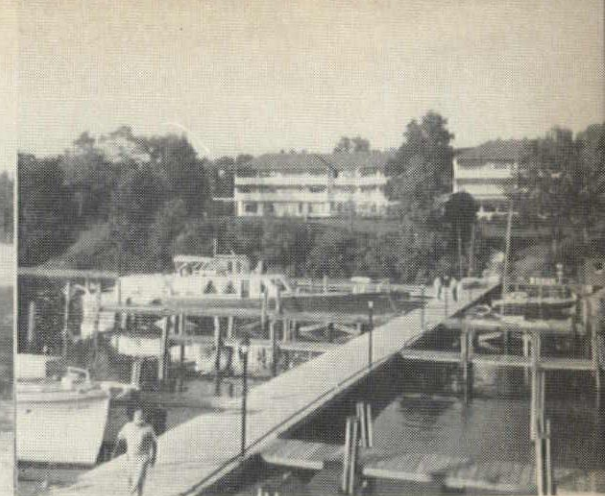




SWIMMING POOL



NINTH FAIRWAY, INTERNATIONAL COURSE



YACHT DOCK

OTOS BY AUTHOR, OCTOBER 1961

el—The Atmosphere of the Past—dur—your happy dinner hour with us.”

o add to the enjoyment of the dinner ar the accomplished organist, Isabelle offer, plays on the Hammond Organ h musical comedy favorites as “Yes-day” from Roberta and other selections diners might request.

he Tides has one of the most beauti-y situated heated outdoor salt water mming pools on the eastern seaboard. buffet luncheon is served at the pool those who do not wish to leave it at on.

he true Virginian looks with horror on ublic drinking. The joys of the grape, , should be partaken of in the sanctity the home or in one’s club among one’s nds. Hence the Chesapeake Club which open to all guests at a nominal non-ident membership fee with its quarters at in the Inn.

One of Tides’ most outstanding features he delightful use of the luxurious 127- ocean-going yacht “Miss Ann” (med after Mrs. Stephens) for the plea-e of the members of the Chesapeake b. This magnificent craft was built in 6 for Detroit financier John H. French was one of the founders and first amodore of the Grosse Pointe Yacht b, in that city.

here’s nothing like a luncheon or nic on this palatial ship which makes ost daily cruises up the beautiful and orical Rappahannock River and its ad-ent tributaries, or, out into the expan-e Chesapeake Bay. When the intrigued ests troop down the long dock-walk to ard the ship under the helm of Captain nk Hudgins and greeted by gracious hostess Nan Belden, it’s a far cry from little bark Pocahontas boarded about years ago from the same spot when

she was carried off by Captain Argall to Jamestown.

The Inn puts itself out for Honeymooners and its Chesapeake Club “Brides and Grooms parties” have become famous all over the country. The principals toast each other from spectacular, antique, Dutch wedding cups (circa 1650) and then club members drink to the honeymooners with champagne furnished by the Club. Tides Inn owner Stephens does a splendid job as master of ceremonies during the ritual and has the unusual record of having kissed at least 5,000 brides since the event was instituted some years ago.

The beautiful furnished dining-room is under the impeccable administration of Jimmy Jackson, a Floridian by birth and a very alert young man.

The Inn, besides its regular breakfasts, offers a special “Dish of Dishes” concocted by head chef Louis Hatcher for the amateur gourmets. A different one for each day made from historic Colonial and Tide-water Indian recipes. Wine is suggested as part of the ritual with a menu written in witty Stephens prose; and perhaps you will have lovely Sue Grogg wait on you.

There are two golf courses on the 150-acre Tides Inn estate: the par-three 9-hole one adjacent to the Inn, and across the estuary of Carter’s Creek, a new International Golf Course, designed by the late Sir Guy Campbell of St. Andrews, Scotland. Nine holes of the eventual eighteen are now in use. A delightful short trip by “Gondola” takes you from the ninth green of the par-three course across the water to the first tee of the International Course where an attractive clubhouse has been built.

Because of its closeness to the United States capital, official Washington flocks to the Inn in untold numbers. William

Curry, who has been the establishment’s chauffeur for many years, often will call for guests in their Washington homes and take them down to the Tides and, later, return them home again. Curry’s family had been for many generations in the household of the Harveys and the Lees of Cobbs Hall—the home of Richard Lee I.

Tides Inn manager is Robert Lee Stephens, great-great-great-grandson of General Henry “Light Horse Harry” Lee and Ann Hill Carter Lee, whose son General Robert E. Lee brought to fruition the “noble and disciplined life” of the highest order through the “marriage” of the Lee and Carter families—the two most remarkable families of Colonial America. “Light Horse Harry” was the great-great-grandson of Richard Lee I founder of the family in America, and Ann Hill Carter was the great-granddaughter of “King” Carter.

The amateur owners of Tides Inn have been so successful with their little dream enterprise that they recently purchased the fabulous Indies House on Duck Key—a 350-acre island estate—in Florida, where they welcome their summer guests in the wintertime. Thus continuing their matchless house party of Virginia in a tropical setting for those who want an uninterrupted year ‘round activity of happiness.

It is easy to get to The Tides Inn by motor or yacht and if you come by train or plane William will meet you in Richmond and in no time whisk you off over the lovely pastoral countryside of Virginia, across the new \$16,000,000 Rappahannock River Bridge to Irvington, through the white brick entrance gates of the Inn estate and there you are, ready to enjoy the reality of a happy and enchanted dream of a couple of amateurs who have brought back for your pleasure the grace and charm of Colonial America.

THE END

DINING SOLARIUM

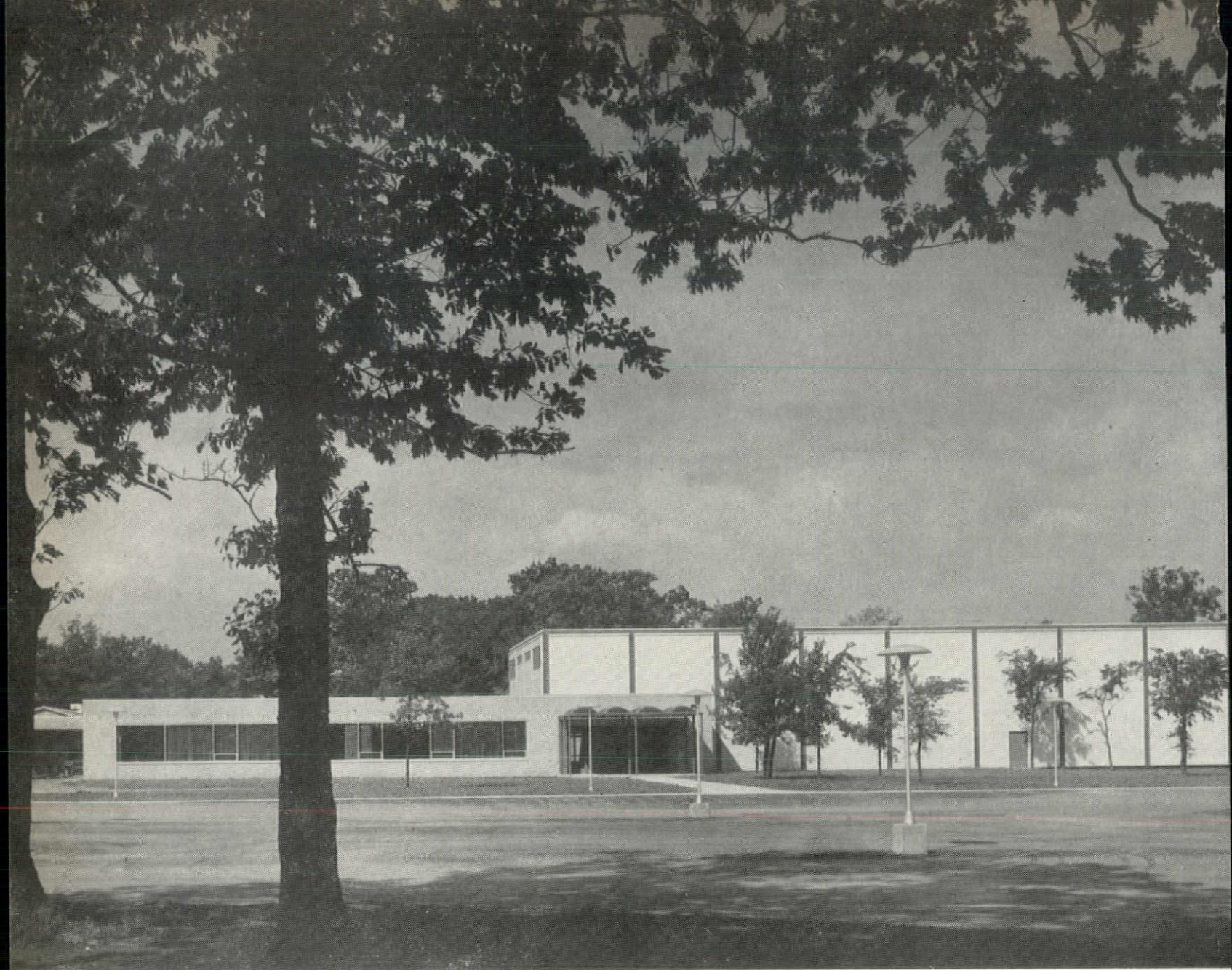


CHAMPAGNE RITUAL



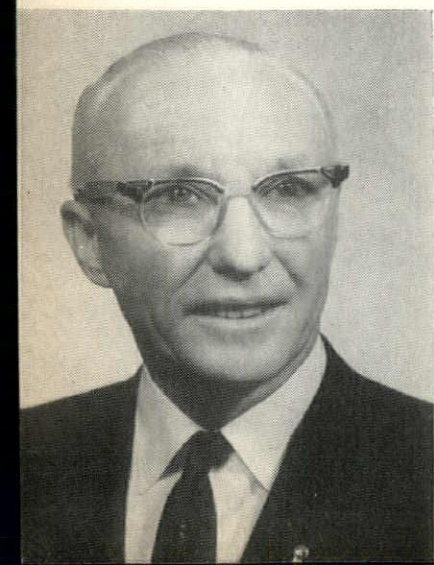
Courtesy The Tides Inn





**LOUIS J. SEITZ JUNIOR HIGH SCHOOL RIVERVIEW, MICHIGAN**  
**GIFFELS & ROSSETTI, INC.—ARCHITECTS-ENGINEERS, DETROIT, MICHIGAN**

ALL ARCHITECTURAL PHOTOS BY LENS-A



**WILLIAM L. HETZMAN, SUPERINTENDENT OF SCHOOLS, RIVERVIEW, MICHIGAN**

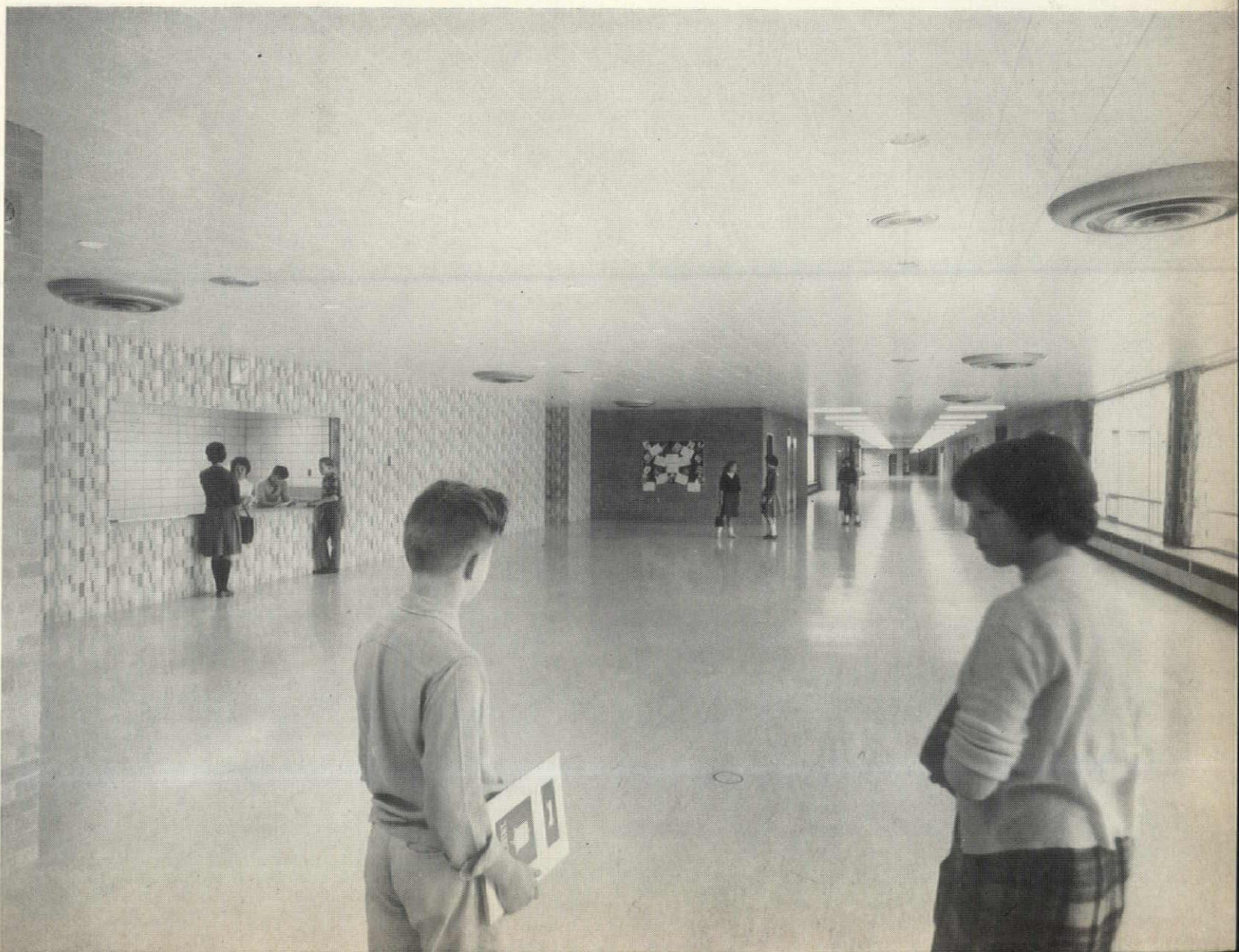
"The educational specifications for the school were a year in preparation by the Board of Education, the Planning Committee, and by members of the administration. The results of this intensive research and planning is a school building, which is conducive to quality education and for community use."



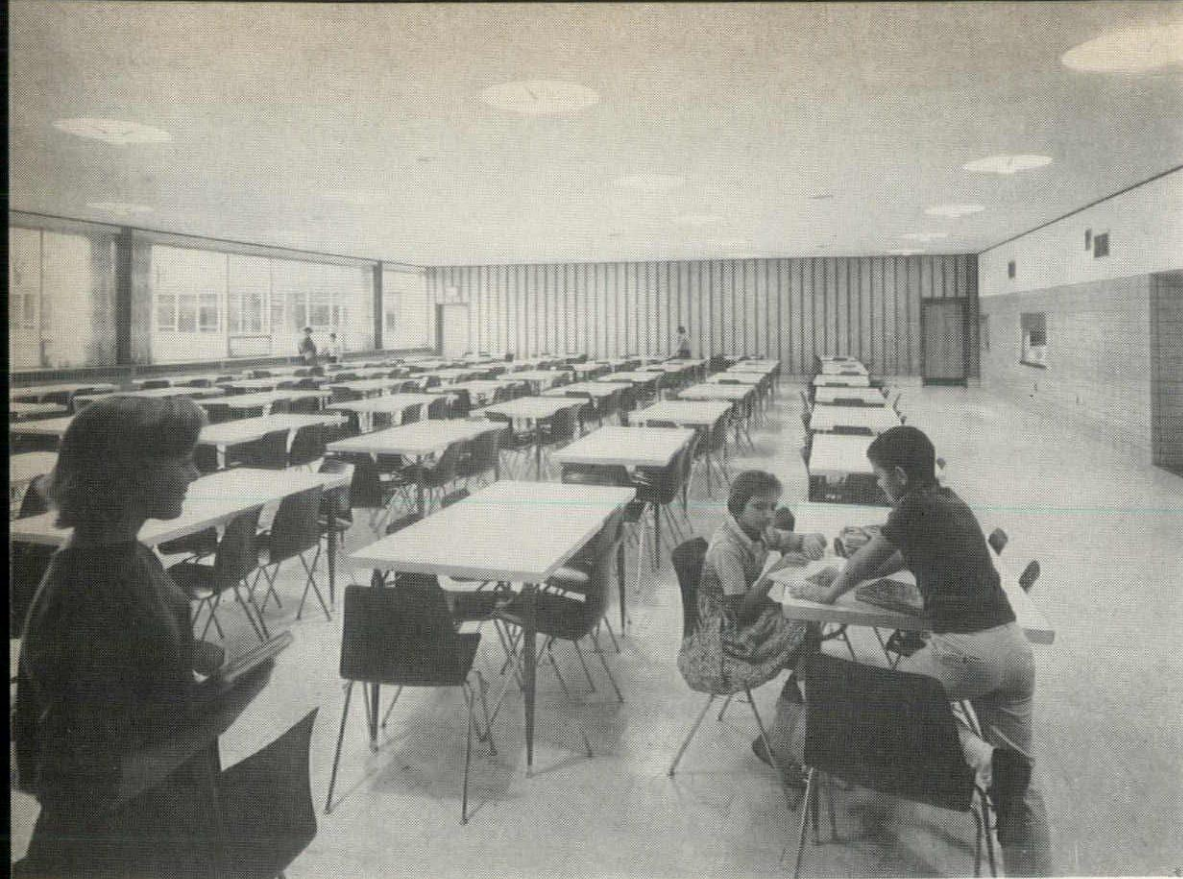


ABOVE: CORRIDOR DETAIL; RECEPTION AREA

BELOW: CORRIDOR





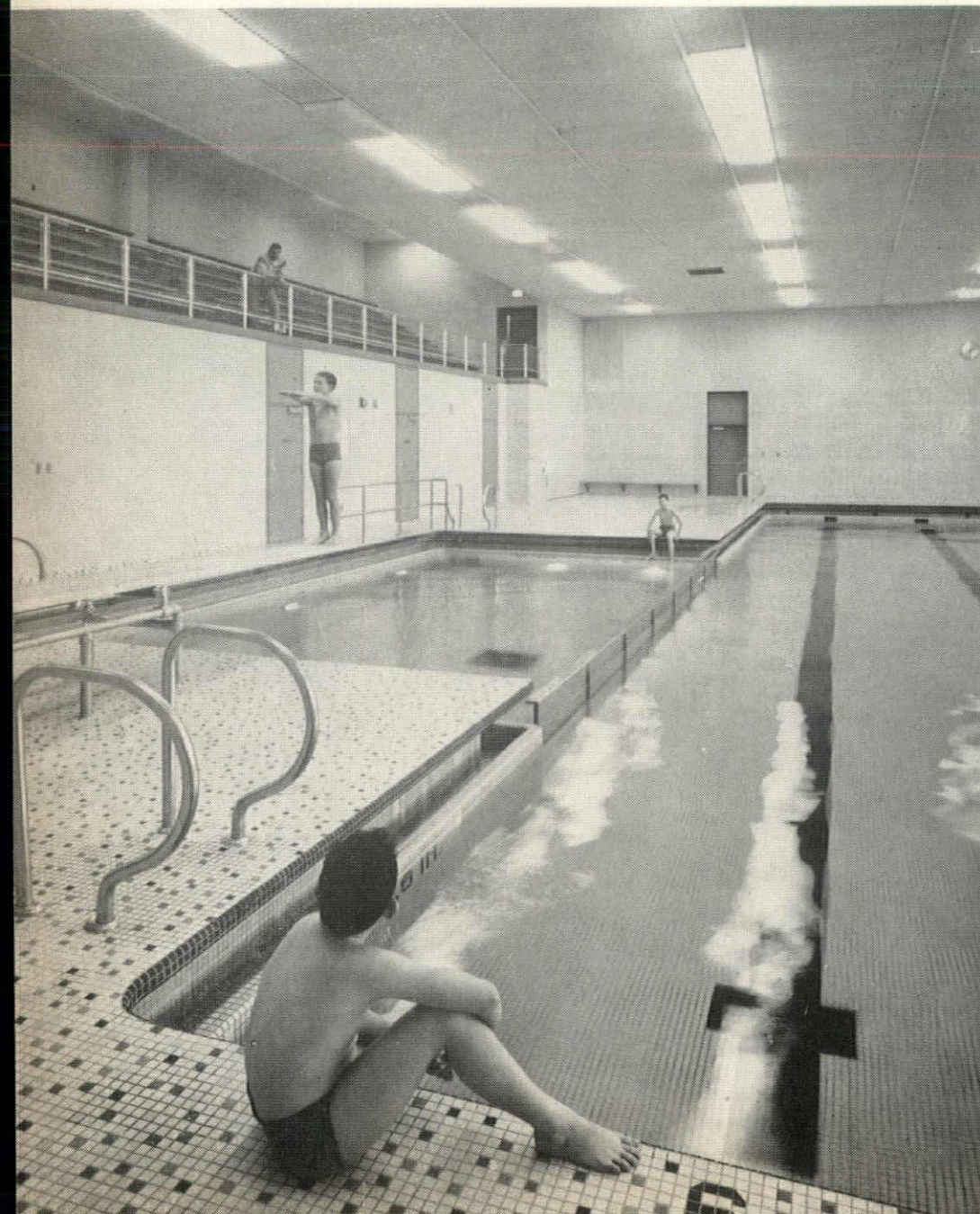


CAFETERIA



LIBRARY

ALL PHOTO



SWIMMING POOL

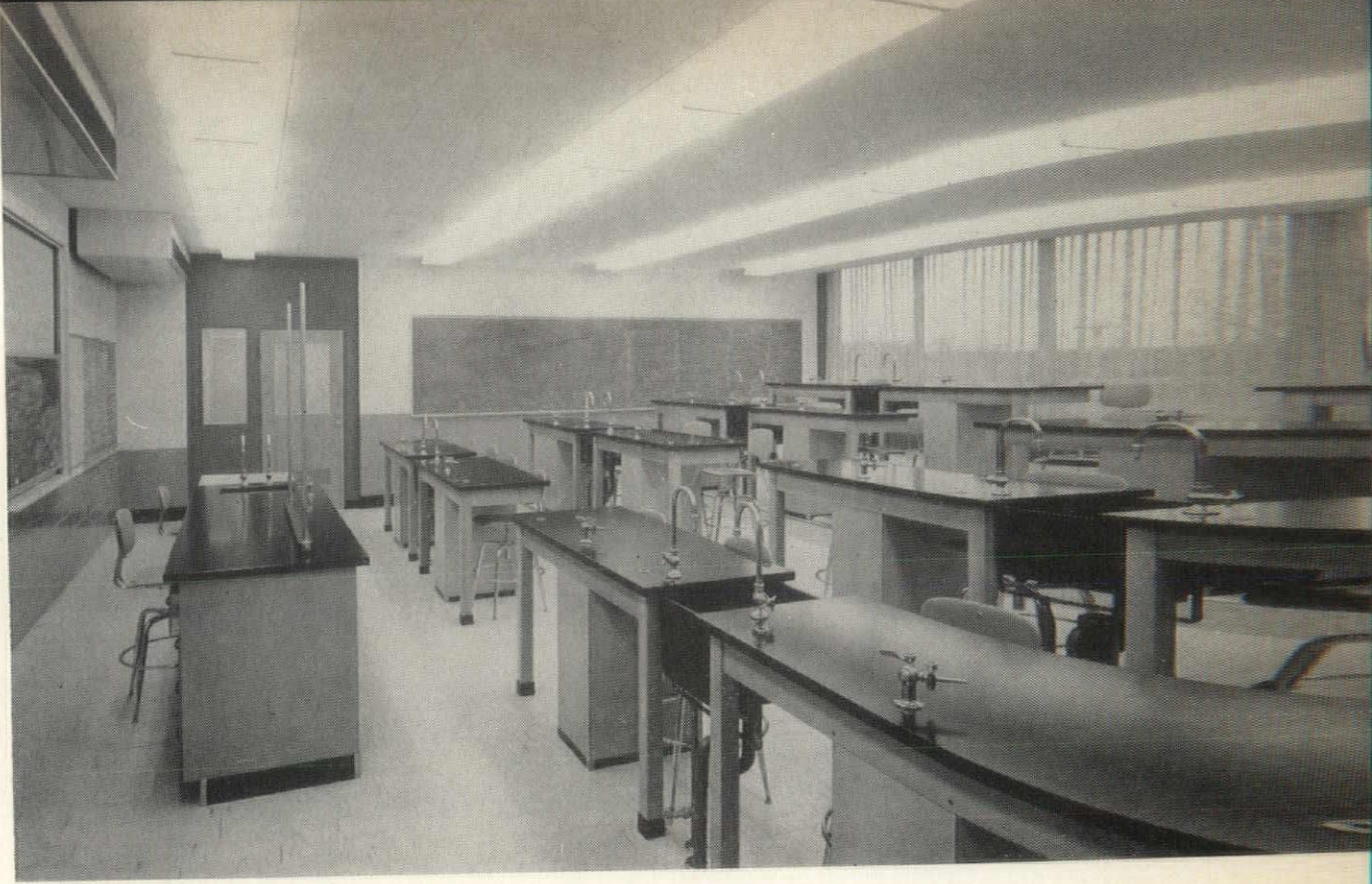
THE LOUIS J. SEITZ JUNIOR HIGH SCHOOL, whose doors were opened for the '61 fall semester, was named in honor of a pioneer resident who made a considerable contribution to the growth and development of the downriver area, of Detroit, Michigan.

The one-story structure of 147,000 square feet is on a site relatively undisturbed, so that it not only blends but complements its wooded residential surrounding. Giffels & Rossetti, Inc., the architect-engineer provided a completely self-sustaining structure to serve a peak enrollment of 800.

Facilities include 16 regular classrooms, three special subject rooms and five science rooms with tiered floors for better visibility of experimental science techniques. There are also rooms for commercial training and special education.

The physical arrangement of certain rooms into suites provides an easy approach to team teaching. Each such suite includes a science language-arts, mathematics and a social science room.





SCIENCE ROOM

## LENS-ART

The homemaking, arts and crafts and industrial shops are located in one wing to facilitate their related functions. For full student convenience and continued use, the library is located between two academic wings.

Other quarters include music rooms and an auditorium, which form an organized unit for instruction in the theatre and related activities. In addition to the air conditioned auditorium other dual-use areas include the cafeteria with a full-fledged kitchen, also comfort conditioned, and a conference room. The school also features an indoor pool, which meets all Olympic requirements, and a varsity-court gymnasium. For more confined sports, there is an adjacent auxiliary gymnasium. Portable bleachers and balconies serve these areas. Ancillary areas include an a/c administrative wing and counseling area, and for the students a snack bar, an apartment, greenhouse and a darkroom.

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## Volume-Profit= Bankruptcy

Here's an equation for the construction industry to consider. If it appears to be facetious, it is not intended to be. If it appears to be simple and self-evident it apparently is not. For this little equation represents an accomplished fact. Is construction so different from other businesses? Most businessmen recognize profit as a most important factor in the growth and success of their firms. On the other hand, contractors have apparently adopted the equation (volume-profit=bankruptcy) as a way of business conduct. That the majority of firms in the construction industry all over the country are hard pressed to show profit at the end of the year is difficult to deny. The evidence is all around us.

Nationally, construction has set new records in volume every year since World War II with the exception of 1960. According to the Department of Commerce, construction put in place moved up again in 1961 to new record highs when the industry handled \$57.4 billion of "never-to-occur-again" work.

Did contractors take advantage of this considerable volume of construction? Statistics would indicate that they seized

upon these record-breaking years as an opportunity to undertake one of the most remarkable give-away programs in the history of construction.

In the year 1960, we noted with an uneasy feeling that the number of failures and total liabilities of contractors involved in bankruptcies was at the highest level of anytime in history, including the depression days of the thirties.

The trend continues. According to Dun & Bradstreet, the number of contractor failures and total liabilities for 1961 has exceeded the failures of 1960. D & B reports that during the year 1961, 1068 general contractors and 1520 sub-contractors went down the drain. These failures represented 16% of all business failures.

In January, 1962, failures rose 5% over January, 1961, and liabilities were up 69% to \$19 million. Compared to December, 1961, January failures rose 7% and liabilities 14%.

Now here is a picture of an industry, setting new records each year, in both volume and failures.

Without profit, contractors today are providing their communities with buildings, highways and bridges, and sewers and waterworks. Monuments, at or below cost are the contractor's gift to posterity, commemorated by the proceedings of a bankruptcy court. Pity the

poor underground contractor. His "monument" can't even be seen!

How many contractors, when pricing a job, consider that building as perishable a product as an over-ripe banana. Once bid, awarded and built, that particular job will never be built again. And too many times, reasonable profit that should have been in the work is not there because the low bidders looked at the competition, and pushed the panic button.

This is a plea for profits. The industry and its representatives have become too preoccupied with the symptoms of the illness. Bid peddling, single contracts, liens, credits and all of the other problems in which we seem so engrossed would, to a large extent, be pushed into the background if the contractor were making a satisfactory profit. Every businessman wants his firm to grow, and it's time to recognize that volume is not the one and only answer. Profits provide a foundation, without which any firm at best is a dubious structure built on a shaking and insecure foundation.

If you too have undertaken the popular diversion of bequeathing your profits to the community in exchange for "monuments" and bankruptcy proceedings, it's time to take a hard, cold look at your bidding philosophy and your business future. You may think you've "gotta have a job." The fact is, you "gotta have a job—at a profit."

## AIA Initials

From time to time laymen, and architects too, write the Institute asking about the proper use of the initials A.I.A., or complain about the improper use an architect is making of them. Since the initials are a symbol of membership in The American Institute of Architects, the use of them is guarded zealously by the Institute. When the mis-use of them is reported, steps are taken immediately to correct the situation.

The By-Laws of the Institute are explicit in stating who may use the initials and in what manner they may be used. It seems appropriate, however, to review their use from time to time.

A student associate member may not use the initials or the name The American Institute of Architects at any time after his name.

A junior associate member, after his name, is legally entitled to write "Junior Associate of the Chapter of The American Institute of Architects." Note that the initials A.I.A. cannot be used and the name of the Institute must be spelled out in full.

An associate member is entitled to write "Associate Member of the Chapter of The American Institute of Architects." Once again the initials may not be used and the name of the Institute must be spelled out in full.

An honorary associate is entitled to write "Honorary Associate of the Chap-

ter of The American Institute of Architects." The use of initials is not permitted.

A corporate member of the Institute is the only membership category in which the use of the initials A.I.A. is permitted.

An honorary member is entitled to write "Honorary Member of The American Institute of Architects." No initials may be used.

Fellows of the Institute, of course, are entitled to use the initials F.A.I.A., but Honorary Fellows must write "Honorary Fellow of The American Institute of Architects." The use of initials is not permitted.

Members are reminded again that the Institute By-Laws are explicit on the use of A.I.A. initials and are referred to the By-Laws for more complete information.



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G. WINSTON BURBRIDGE—Secretary-Manager



All officers have been reelected by the Builders and Traders Exchange of Grand Rapids—H. M. Baxter, President; Thomas A. Steel, Vice President; B. J. Walter, Treasurer, and G. Winston Burbridge, Secretary-Manager.

Shown at left (above): H. M. (Bud) Baxter, newly elected President of the Exchange. Mr. Baxter is Secretary-Treasurer of S. A. Norman & Company, of Grand Rapids. Left (below): G. Winston Burbridge, reappointed Secretary-Manager of the Exchange.



L to R—Board of Directors of The Builders & Traders Exchange of Grand Rapids: B. J. Walter, Treasurer; H. M. Baxter, President; Earl H. Beckering, Jr.; Thomas A. Steel, Vice President; Ray L. Van Dongen; Lyle P. Moroney; John S. Locke; Gordon L. Carson. Richard J. Pendergast was absent.

## **Two-Day Workshop On Urban Planning**

Albert Mayer, internationally known Architect and City Planner, will conduct a two day workshop-conference on Urban Planning at the Engineering Society of Detroit on Friday, May 25th and Saturday, May 26th, 1962, sponsored by Detroit Chapter, AIA.

The workshop is a direct outgrowth of the four seminars on Urban Design and Renewal which were held in Detroit recently. They were sponsored by the Michigan Society of Architects and the Detroit Chapter of the A.I.A.

The keen interest shown by Architects, Planners and students in these seminars and the request by many members for

continuous educational programs prompted the idea of having a workshop with a great deal more participation of those attending than was possible in the more formal sessions of the seminars. The workshops then would analyze actual examples of completed projects here and abroad. Mr. Mayer will draw from his own rich and varied experiences and discuss them in detail.

The general theme will be: "Workshop of Actual Case Studies in Urban Planning, Renewal and Development."

**First Session**, Friday, May 25—2 p. m. - 5 p. m.—"The Large City: The 'District' in Development and Renewal."

**Second Session**, Friday, May 25 — 7 p. m.-10 p. m.—"The Middle-Sized City: Urban Renewal and Texture."

**Third Session**, Saturday, May 26 — 10 a. m.-12:30 p. m. — "Some New Con-

ceptions in Housing Design—Function and Design of Open Spaces."

**Fourth Session**, "Saturday, May 26—2 p. m. - 5 p. m.—"Problems of Working with Government at Various Levels—Social Factors and Non-Government Elements."

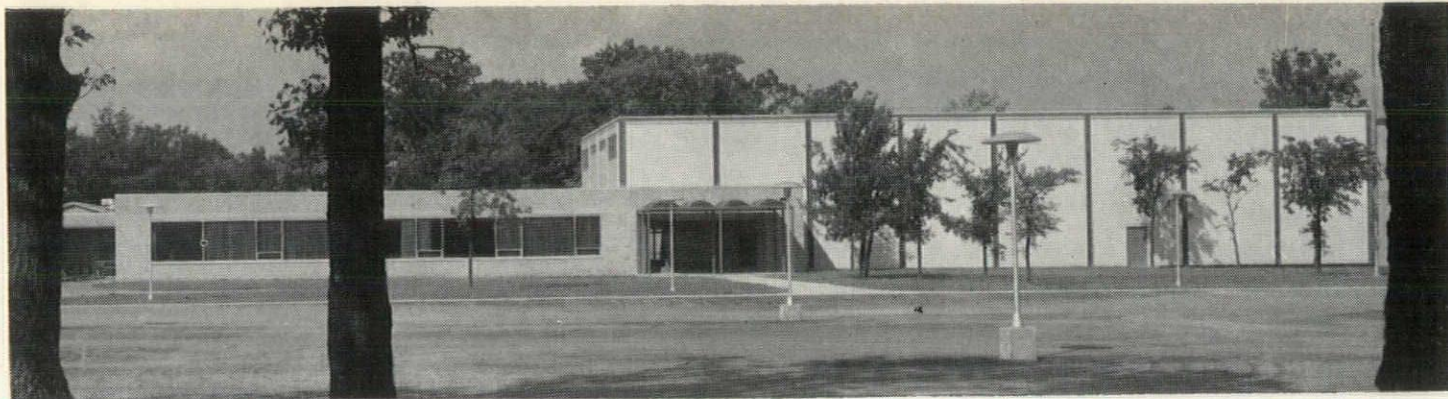
A fee of \$8.00 will cover the entire program. The fee for students in architectural and urban planning is \$4.00. Registration blanks and detailed information will be mailed to the membership in the near future.

Based on earlier response a large attendance is anticipated.

PAUL B. BROWN, President,  
Detroit Chapter, A. I. A.

LOUIS G. REDSTONE,  
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# Safety Program



Winn Brunner Photo

In 1936, a new and struggling contracting firm came face to face with a tragic fact in the construction business—accidents! "Our company had nearly every kind of accident a construction company can have," admits John W. Armstrong, president, Darin & Armstrong, Inc., Detroit.

"Our insurance carrier threatened to cancel our coverage. We faced an increase in workman's compensation rates that would have added so much to our costs that we would have been unable to compete with other contractors. Too, we had the moral responsibility to help out the families of several men who had been either seriously injured or killed. This weighed heavily on our minds," Armstrong adds.

This burden of higher insurance premiums, mounting overhead costs and construction delays, and a closeness to the suffering caused by accidents started the young Darin & Armstrong company on a program of construction safety. Since that enforced awareness of the cost of construction accidents, Darin & Armstrong, Inc. has maintained a constant safety vigilance.

John W. Armstrong, called Jack by his many friends, has over 45 years of experience in the construction business. He is a man who recognizes good business practices. His awareness that construction accidents are needless keeps him ever conscious of the importance of safety education in some \$50 million of construction which Darin & Armstrong completes every year.

Jack feels that every contractor should have a positive safety program. If there exists any lack of compassion for the pain and suffering caused by accidents, he feels that the practical aspects alone should be well worth any contractor's safety efforts.

Jack Armstrong not only believes strongly in safety himself but his company maintains a full-time safety program. Before each construction project is undertaken, a safety planning meeting takes place. At that meeting is Tom Gallagher, Safety Director for Darin & Armstrong, who during the busy months may have as many as six safety engineers under his direction. Also present are the general superintendent, job superintendent, the coordinator, the estimator and the job safety engineer, who will be on the project full-time in some cases. These men discuss the type of work, the possible job

hazards, the responsibility for maintaining safe working conditions and the correcting of unsafe work performances.

Some ten days after work has begun on each project, a second safety survey is made at the job site. Here, the same men review their earlier discussion. They identify new job hazards, plan good housekeeping and go over the safety regulations which are rigidly enforced (refusal to comply with safety regulations can result in dismissal). Other items which are given close scrutiny include: fire fighting and first aid facilities, trenching procedures, scaffolding, ladders, material storage, barricades, overhead dangers and equipment safety guards. Weekly "tool box" sessions during the entire construction period are also used to cover immediate safety problems.

Sub-contractors, too, are not allowed to shirk their safety responsibility. They are encouraged to participate in the safety program and are required to tend to their own "housekeeping." "In fact," says Safety Director Gallagher, "either they supervise clean-up of their work, or our men will do it for them and charge them for the cost."

Wearing of hard hats in and around overhead structures and buildings is mandatory for all Darin & Armstrong workmen.

Keeping upwards of 2500 men in protective hats is expensive. As many as 500 hard hats are lost, stolen or misplaced in a year. But Tom Gallagher points out that Darin & Armstrong experience, which is backed up by an impressive display of damaged helmets, proves the cost of the hard hats is incidental compared to the number of lives that they save.

It is difficult to pin-point the exact cost of Darin & Armstrong's safety program. Each year the program adds some \$36,000 to the company's annual payroll. Coupled to this is the cost of the protective equipment, fire fighting and first aid items, posters, barricades, lights, signs and hard hats. Additional costs include safety training programs. Nearly all of the Darin & Armstrong superintendents have taken part in at least one of the Supervisors Safety Training Courses, sponsored jointly by the Detroit Chapter, Associated General Contractors of America and the Kellogg Center for Continuing Education, Michigan State University. Even president Jack Armstrong, though now mostly tied to his desk by the details of adminis-

Looking over safety projects are John W. Armstrong, president, and Tom Gallagher, Safety Director. The larger the construction volume of a company, the more important safety becomes because of the increased exposure to accidents. For that reason, ladders and barricades get close attention in Darin & Armstrong, Inc. safety program. D & A's construction billing amounted to over \$55 million in 1961.

tration, attended a seven-week training course with his employees. Coupled with this safety program is the complete safety engineering service provided by Darin & Armstrong's insurance carrier regardless of job location. Safety costs are hard to compute for each project.

An insurance carrier can be a tremendous aid to contractors in establishing safety programs. "We know," he says, "that we are just scratching the surface." Still, Jack Armstrong would not question a single item in the cost of the safety program. Such costs, he feels, are repaid many times over.

"We know," he says, "that we are just scratching the surface in indoctrinating our people in safety." Yet legislation to hurry the cause would be futile. "Accident prevention in construction," says Jack, "is largely a matter of education, constant awareness and cooperation. It is more a problem of human relations. Hard and fast rules will not insure safety . . . only persistent and careful attention on the part of both management and labor will."

Jack Armstrong, besides providing inspiration and leadership for his own firm, has been active in the safety activities of the Detroit Chapter, Associated General Contractors and in the Construction Division, Michigan Safety Conference. He feels that the Construction Division is of prime importance in guiding the safety education activities of 25,000 member contractors in Michigan's construction industry.

Certainly Darin & Armstrong, Inc. exemplifies the serious intent of all contractors to achieve a maximum effort in safety. And in his own words, John W. Armstrong best expresses the final goal of all members of the Construction Division: "The major incentive for safety must be the savings in human suffering. This is the incentive that will discharge our moral responsibility to our men."



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The second technique, Inlay, is a "special effects" process which utilizes decorative sheets of Formica-treated paper, or plain or anodized aluminum parts, cut to desired shapes or sizes. The parts are laid on the background sheet, then permanently pressed into a standard-thickness sheet of Formica.

The Artlay technique can be as simple or complex as imagination and function dictate. The design is silk-screened on the decorative background sheet . . . either once or continually in "step-and-repeat" fashion. Thus a silk-screened company emblem, bonded in Formica, can be produced in hundreds of exact duplicates.

This impressive mural beautifies a lobby at Xavier University in Cincinnati. Executed on five Formica panels, it depicts the world travels of St. Frances Xavier, was painted by Formica staff artist Jack Willard.



### Jerome M. Beck



JEROME M. BECK is the Sales Representative for Formica Corporation at 15552 W. McNichols Road in Detroit.

Jerry handles the sale of laminated plastic, Flakeboard, Lifeseal doors and decorative Formica in the Lower Peninsula of Michigan and the Northwest Section of Ohio.

He was born in Newport, Kentucky and attended the University of Cincinnati before coming to Michigan. Jerry lives in Birmingham and since he is single he truly has time for such things as handball, swimming and sports in general.

### Overly Passes Fire Test

Successful completion of a three-hour fire test by a pair of fire barrier doors equipped with panic hardware has been announced by Overly Manufacturing Company, of Greensburg, Pa.

The test was conducted March 1, in Chicago by Underwriters' Laboratories on a pair of Overly hollow metal fire barrier doors seven feet wide by seven feet high. This is the largest pair of doors equipped with fire exit hardware to pass the UL three-hour fire test. These doors are designed to provide property protection and life safety against fire and smoke in schools, hospitals, office buildings and other public and commercial institutions.

During the test, the doors and a Von Duprin panic device were subjected to temperatures reaching 1925 degrees Fahrenheit.

Despite the heat and flame, the doors and hardware demonstrated sufficient resistance to provide a maximum three-hour protection against the spread of fire and smoke.

As a result, the combined door and hardware installation qualified for UL labels "A" through "E," each bearing the supplementary marking "fire door equipped with fire exit hardware."

In effect, this certifies the doors and hardware for all applications where the need for fire protection ranges from three-quarters of an hour to three hours.

In addition to providing property protection by preventing the spread of fire from one part of a building to another, the combined door and hardware unit also provides life safety.

This is achieved by eliminating the chance of either leaf in the pair of doors failing to open when the fire exit bars are activated by persons fleeing from fire.

At the same time however, the panic device is strong enough to resist "popping" open under a buildup of gas pressures and forces that accompany fires. The combination of doors and hardware prevents the spread of fire, smoke and deadly gases to those areas of a building through which persons must be evacuated during a fire.

This test is the 14th in a series of UL tests that Overly began in 1953 as part of a program to provide greater protection against fire through the development of a more complete line of economical and efficient fire barrier doors.



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# Products News

## Bidding Plan

A FOOL-PROOF BIDDING SYSTEM has long been the urgent desire of all the contracting divisions of the building and construction industry.

The ideal sought is a system whereby all bids would be based strictly upon the plans and specifications, with no opportunity for bid shopping, bid peddling or the intrusion of any other subterfuge whereby one or several bidders on a pending job might gain an unfair and unethical advantage over any of the other bidders.

Many schemes have been tried in different areas of the country but have almost universally been found to have serious drawbacks which shortly caused their discard, except that lately there have been a few bidding plans put into operation which seemingly have had some degree of success.

The Joint Construction Industry Committee of the Detroit area has been working on this problem for a considerable period. They have finally come up with a "Suggested Form of Bid Registry Spec's," which embodies the best features of the other plans studied and seems to be a sound and practical approach to a solution. In a limited trial in this area, it seems to have worked out to the satisfaction of all concerned.

A copy of this proposed bid procedure is available for your consideration and study. We would appreciate any suggestions or comments.

The success of any practical plan which may be instituted, such as this bid plan, depends upon the degree of real cooperation which may be brought about between the interested industry groups, in this case, the architects, general builders and the mechanical sub-contractors.

You have a big stake in better bidding practices. You also have an obligation to your firm and to the industry in which



FOR HIS 30 YEARS OF SERVICE to the concrete industry and promoting the use of concrete planks for floor and roof construction, George Mansfield, second from right, received the fifth annual Huron Concrete Achievement Award presented by Clarence L. Laude, Huron vice president in charge of sales, on behalf of the Concrete Improvement Board of Detroit at the Board's monthly meeting, recently. At left is Peter Antonich, Huron technical service engineer; at right Carl Dambrun, general manager of the Detroit office of Pittsburgh Testing Laboratory and chairman of the Concrete Improvement Board. Mansfield is general manager of the Dox division of William Moors Concrete Products Company, Fraser, Michigan

you make your living to do your bit to help eliminate some of the prevailing unfair and unethical practices attendant to the job letting procedure. Please let us hear from you.

This Ethical Practices Committee of the Construction Industry heartily endorses this program and requests your active participation and help in making this the universal bidding procedure in this area.—**ETHICAL PRACTICES COMMITTEE OF THE CONSTRUCTION INDUSTRY;** Russell C. Gnass, Thomas Edison Club of Detroit; Perry T. Shilts, Detroit Electrical Contractors Association; Irving Feldman, Joint Council of Electrical Contractors; Al Darwish, Metropolitan Electrical Contractors Association; M. E. Bowers, Director; N. J. Biddle, Secretary

NELSON CO., wholesale plumbing and heating, has merged its East Side

warehouse with its other operations, it is announced by Clark Matthews, Company President.

The branch at 4888 Lakepointe, Detroit has been closed and its operations taken over by the Company's Royal Oak branch and the new main office and warehouse at 8880 Hubbell Ave., Detroit.

Cass Moroz has become assistant manager of the Royal Oak branch under Sam Stucky. Paul Joye has joined the Royal Oak branch, John Chapman is stationed there as heating specialist, and Louis Franzel is shipping clerk. Willy Hoebeck has been transferred to the Hubbell Ave. sales staff.

In this new plan, larger inventories will be strategically located and deliveries will be speeded.

STEPHENS-BANGS ASSOCIATES, INC., Detroit food service specialists, recently were responsible for the fine installation shown below. All projects, whether large or small, designed by this firm in collaboration with architectural and engineering firms receive the same amount of care in design and detail. All work is handled on a purely

professional level, the same as any architect or engineer dealing in a service only, and not by direct association with any equipment manufacturer.

Because they are specialists in this field the firm is in a position to produce a finished work faster and more comprehensively than those who must research and gather the required data.

Proper consideration of design and specifications for the most efficient arrangement of equipment play a great part in determining future operating costs of completed facilities.

For further information consult Stephens-Bangs Associates, Inc. at 116 Delaware Avenue, Detroit. Their telephone is TRinity 3-5375.





# Bulletin Board

FROM BLUEPRINT. PUBLICATION OF WESTCHESTER CHAPTER, AIA:

Dear Sir:

We are glad to present our new location to you in upstate New York. We do build new houses, remodelization, en famliy houses, office buildings, hotels, motels, camps, etc. We also do roofing, wall paneling, ceiling and floor covering, painting and wall papering, even basement finishing. In case you are interesting, we also build custom made furnitures, and any pipe of kitchens too.

We'll be very glad to working to you in case if you have any job like above in about 80-100 miles circle from our present address.

Sincerely yours  
GABOR KOLLATH

The letter above is not printed here because it is funny. The fact that it is amusing is beside the point. It is a sales pitch in a language with which the writer in not entirely familiar and it is effective. None of us has ever denied our clients the excellent results produced by workmen who do not read or speak English very well or hardly at all. We are after workmanship, and if we can get it with sign language—ok, we get it. We even have some contractors with a very limited knowledge

of English who do good work if they understand what they are doing. They usually know their limitations and are consequently much more careful in proceeding with the work than otherwise. These people are often better at arithmetic and labor relations than their fluent English speaking competition, so they come in low and get the job. They take more of our time at first and they may require more drawing, but by taking the time to clear up questions one word at a time — painfully — we save time, money and headaches in the end. We communicate with them slowly, carefully and thoroughly — going and coming — because we have to, with the result that we are understood — but good. The resulting construction is generally above average in quality, completion schedules, and client relations. These are never very big jobs as jobs go, but they look big to clients who haven't too much money and they seem to come off a little better than average. The moral of this story is that a handicap in communication may result in a better understanding than would be reached without it.

AN ANECDOTE to go down in history was Edwin Bateman Morris's account of the tiles over the mantel in the library of the White House. Seems that when FDR was nearing the end of his third term and did not intend to run again, he called in the tile people and told them that he wanted something in the Delft manner for his library at Hyde Park — tiles depicting scenes in the everyday life of a President.

For well over a year both FDR and the tile specialists worked on selecting the subjects, deciding on colors, and devising a way in which architectural drawings could be transferred to tile with perfect exactitude.

Then Roosevelt was nominated, ran, won, and began serving his fourth term. When the tiles were delivered, they were sent to the White House, but Roosevelt never got to see them. Harry

Truman had them installed in the Library there. Then when the reconstruction began, they were removed and carefully preserved. They are now in place again.

SIGN ON AN IOWA SERVICE STATION: "We require a 50% deposit from all customers we don't know and 100% from some we do know."

WASTED EFFORT: Coed — "Four years in college and whom has it got me?"

THOMASVILLE, GA. instructions on dress: "Nothing above the knees will be permitted."

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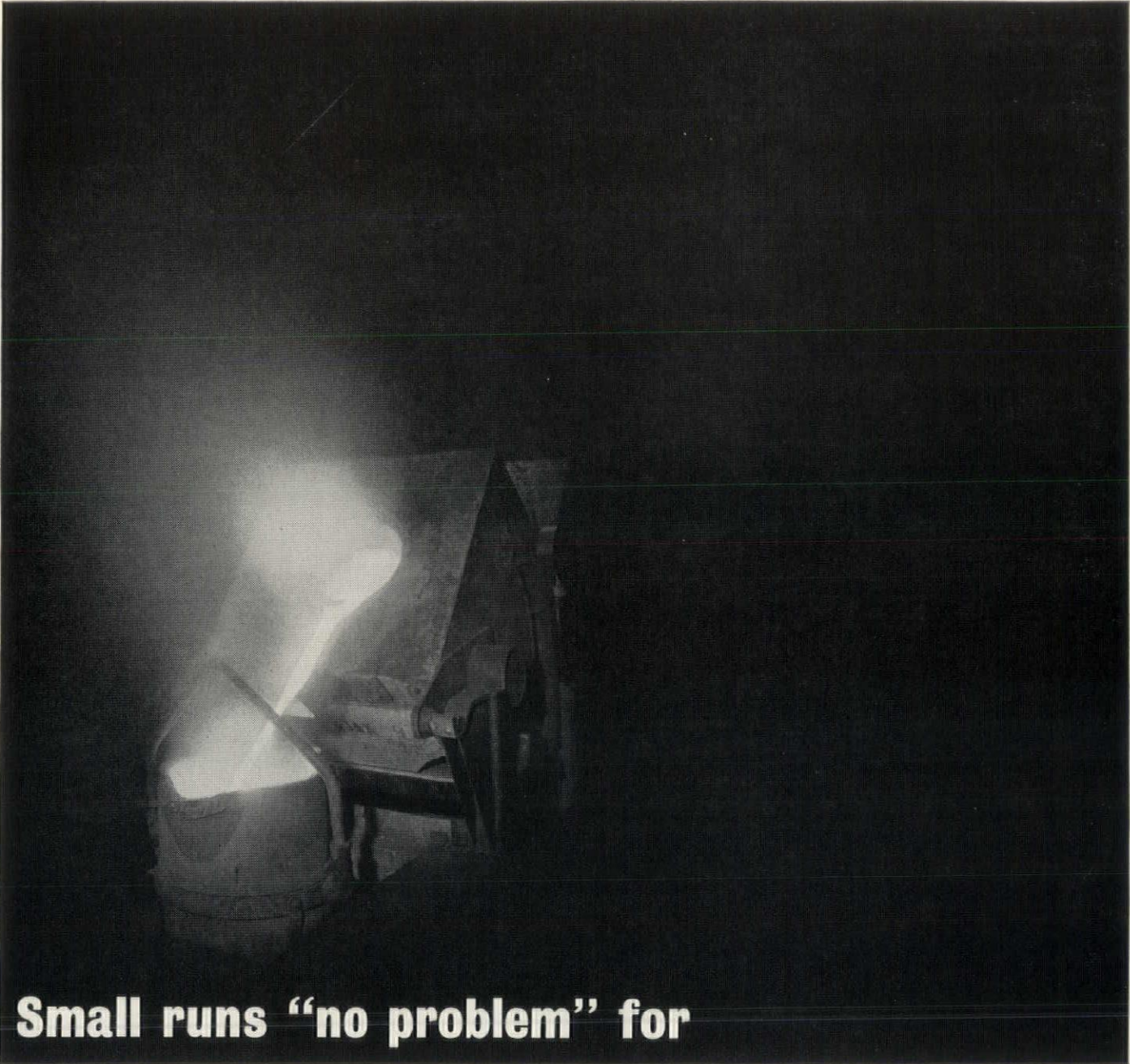
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